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# **Medallie History**

OF

## ***NAPOLEON BONAPARTE,***

TRANSLATED BY

**MISS ANN MUDIE SCARGILL,**

***From the Original Manuscript,***

**INTENDED TO HAVE BEEN PUBLISHED BY THE LATE**

***GOVERNMENT OF FRANCE.***



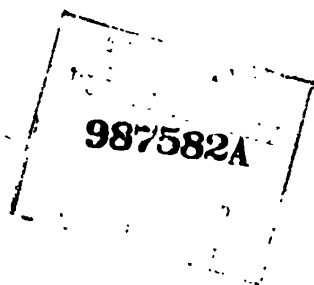
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## **INTRODUCTION.**



**THE** strongest idea which Horace could give of the durability of his work, was to say, that he had built himself a monument more lasting than brass. He had so; because love is stronger than any thing; and we may conceive the admirers of such a writer continuing to multiply copies of him, when the most iron substances have passed away. But it was lucky for Horace, that he fastened himself as he did upon the social affections; for contemporary poets, who appear to have been greater than he, have nothing to shew to posterity but their names; and the coins of Lesbos, which were stamped with the head of Sappho, ran a hard race, even with the loves and graces of that ardent poetess. If

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it had not been for Longinus, who extracted one of her odes, and Dionysius of Halicarnassus, who was in love with another, scarcely a hair of her immortal head would have been saved.

In the meantime, coins have come down to us that are said to have been struck two hundred and fifty years before Sappho, who flourished about six hundred years before Horace and the Christian era. There are medallic coins, or coins bearing portraits of the Macedonian kings, and the successors of Alexander;—a complete series of the Roman emperors, from Cæsar to the Goths;—a variety of heads of eminent persons, not princely, both of Rome and ancient Greece;—and a shoal of semi-barbarous heads, that reigned in the districts comprising Modern Hungary, Prussia, and Turkey, and upon which no civilized eye would ever have looked, but for the help of this representative brass. Medals, indeed, of all monumental substances, are the most durable. The protections about them are more, secure than the desarts about the pyramids.

If they are small, and liable to be lost; on the other hand, they are preserved easily and with fondness; they suffer nothing from the air; and they are capable of being innumera- bly multiplied. The medal was an anti- cipation of the printing press; and in pro- portion as the latter has extended the means of knowledge and renown, the former has increased with it in facility of diffusion.

Regular sets of coins of the different kings of modern nations are common enough; but it is no incurious feature in the history of art, and the human race, that there has perhaps never been a complete set of recording medals of the history of any one particular reign or individual, till the time of Napoleon. The series described in the work now before the reader, begins with him in his youth, when he first entered upon command, and follows him down to his overthrow. On this account, as well as others, it is distinguished from every set of medals in the world. The latter were struck only to commemorate some great

man generally, or some particular occasions in his life, not at all involving any thing like a regular biography. There seems, it is true, to be an exception in the case of Marlborough, of whose victories his grateful mistress, Queen Anne, struck a regular series of medals: and it *is* an exception, as far as the successive commemoration of one entire part of a man's life is concerned. But in the Napoleon Series, with the exception of the shameful outrage on Spain (an eloquent omission!), you have his whole history, from his rise to his downfall. Even the magnanimity of this is new. It is the first time in the history of the world, that a prince and conqueror has been any thing upon his medals but glorious or vain-glorious. It was reserved for Bonaparte to pierce through the mere lustre of an event, and hold forth the substantial body though eclipsed. If he was planet-struck at first with the splendour of his star, it may be said of him that he struck the planet in return, and held it in his own hand to be looked at, like his imperial globe found rotten.

## INTRODUCTION.

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Non is the credit of Napoleon; in this instance, of a negative order. He did not merely suffer the medals to be done; merely wink at the records of his change of fortune, and think the artist was doing an interested or equivocal thing. It was the artists most attached to him that made the records, and it was by his own express desire that they did so. "Finish the Series," said he to Denon, "whatever happens; and let posterity be told that I abdicate in favor of my son." They did honor both to him and themselves, and took him at his word.

We are no worshippers of Napoleon's ambition. We would rather have had him always call himself Bonaparte, and think he might have done much more for the world than he did. But adversity is not the time in which to speak ill of a man; and as we object to his ambition, not out of prejudice, but on principle, we can afford to admire in him what was really admirable, and to separate what essential



greatness he had, from the pollution of his education, and from his own mistakes. It is on occasions like the one just mentioned, that we feel impatient at his not having sooner discerned, or acted upon the finer capabilities of his nature. But the truth is, he was bred a soldier by the very dynasty which he displaced : — it was under the auspices of the Bourbons, that he became what they most rued. It was in the same school, under a system which first creates and then deplores evil, that his imagination was excited by the examples of the Cæsars and Alexanders; and that it yearned back upon the glory of past ages and established reputations, with a zeal beyond what the most interested opposers of new æras would have deemed it expedient to cultivate, had they known the other novelties that were coming. But this education rather prepared him for hurting and humbling his teachers, than for falling in with those who might have taught him better. Napoleon's whole life was a retrospect of antiquity. He advanced

towards fame, with an eye continually looking back to the elegancies of the Greek leaders, and the sweeping dominion of the Roman. Like Pericles, he patronized the Fine Arts; like Crassus and Sylla, he wished to carry his ensigns every where; and these ensigns were eagles. When he conquers those who threaten his empire, his medals represent him as Jupiter destroying the Titans (No. 50). Hercules receives the submission of the conquered (No. 34). He receives the submissive Austrian Emperor, in the attitude and habiliments of Marius admitting a barbarian to an interview (No. 38): and when all this grandeur is broken up, it is Fortune, Retro Meretrix, who turns her back upon him, and shifts her sails for another quarter (No. 113). It was in the same spirit that he uttered one of those grand sayings, which are inspired by extraordinary occasions in minds that know how to give themselves up to them. "Fifty  
"ages," said he to his soldiers in Egypt,  
"are looking at you from those pyramids."

Advancing thus towards posterity, he

stumbled against the ground which posterity itself had altered. He was beyond the mere vulgar prejudices of his time. Like Cæsar, he was free from bigotry: like Marcellus, he knew how to value science, and to carry away intellectual plunder. But he had not given his age the credit of being able to do any thing beyond the perceptions of a liberal soldier; and he became wiser too late. He ought to have known what the admirers of past ages and the quoters of authority are always so liable to forget, that men are great in proportion as they originate greatness and carry forward their own times, not in proportion as they identify themselves with past. Epaminondas and Socrates did not propose to themselves to be Cadmus and Cecrops, but Epaminondas and Socrates; and if those great men lived now, and had the same spirit as formerly, they would still be centuries in advance; great men for the year two thousand and twenty, not for this or that century before Christ.

On the other hand, any perception of the growing value of intellect was welcome to an intellectual age; and it is saying more, perhaps to the discredit of Bonaparte's rivals than to the credit of himself, that he had an advantage over them in this respect which has never forsaken him. His patronage of intellect was in some measure an instinct of self-preservation; and had he carried it on upon its most enlarged scale, as a great lift to every body, instead of an ornament and safeguard to himself, had he even had such men as Carnot about him for marshals, the elements of a better ambition might have been drawn out of him, and his name stood forever at the head of a new age of mankind, instead of a great game at soldiers. When he took Mantua, he flattered at once his own self-love and that of the natives, by apparently devoting the medal, commemorative of the event, to the honor of Virgil (No. 2). The Venus de Medicis appears upon another (No. 14), which was struck to record the rape of

that goddess from Florence; and another devoted to the discovery of vaccination, an English discovery, has the God of Healing upon it, protecting the same deity, as the Goddess of Beauty (See No. 25). This habit, however created or modified, of appealing to a certain taste in the public, and of making common cause with whatever is superior to mere custom, was alone sufficient to interest the self-love of the intelligent. It is repeatedly acknowledged to have done so; and yet the reader would be astonished to hear how more than indifferent some of his most illustrious and successful opponents have shewn themselves to a sympathy of this kind. We smile when we see the Napoleon medal, which so confidently anticipates the possession of our country, and purports to be "struck at London:" but our smile does not know whether it ought not to look grave, and count itself very lucky, when we hear from the importer of these medals, how his own exertions in honor of the military achievements of his countrymen

were met by the genteel indifference of leaders and statesmen; how answers were left out for him in doorways, through the flattering mouths of butlers and porters; how one great man did "not understand such things as medals;" and another construed all his required patronage into the impossible idea of "taking another set;" and another was exceedingly happy to furnish his portrait to be immortalized, and accept a copy for the loan of it! Surely this is little less than being incapable of one's own victories, and shewing an indestructible jealousy of those which they have (not) obliterated.

One of the main reasons of the extraordinary superiority of the Greeks was their not educating people for this or that profession exclusively, or rather not regarding such and such talent as exclusively professional. Every Greek was a politician and a soldier. Epaminondas could sing other men's victories to his Harp; and Socrates saved the lives of Alcibiades and Xenophon in the field of battle. Whatever was laid before such men, they would enter

into the merits of it, though foreign to their immediate occupation. Imagine then their sensibility at whatever touched it or redounded to the national glory. To earn a statue for themselves, to set up one to an illustrious friend, or to stamp the national coin with his head, was a sentiment as much to be understood by every body as the rudiments of his native language; and to appreciate the spirit of it has ever since been held the mark of a liberal ambition. Men may go beyond it, and be allowed not to care for the symbol if they do not care for the glory; but to care for the glory, and be careless in what taste it is to be perpetuated, is either an extraordinary confusion of notoriety with celebrity, or a still more extraordinary confidence in the all-sufficiency of a name. Those who are in the other extreme from philosophy, and have not even arrived at a wish for reputation, explain themselves well enough. In England, as in other countries, the taste for medals will almost invariably be

found to have been confined to individuals of undoubted intellect. The principal collectors have been such men as Camden, Cotton, and Selden. Charles the First, who was a lover of literature, was fond of them; Cromwell had the good fortune to possess and to appreciate the first medalist of modern times, Simon; and Charles the Second, who was a man of wit, emulated him in his taste. The most celebrated foreign collectors were the Medici family of Tuscany, a name synonymous with the love of genius; but latterly they met with little to celebrate. From the time of Queen Anne to that of Napoleon, the medallie history of Europe is a blank.

Individuals (who do more and have less done for them in England than in any other country in the world) have in the meantime struck medals here and there; but it has been in honor of some partizan or sectarian, and upon cheap and perishable materials. It is hoped that the great increase of taste in other matters will soon



afford decent encouragement to those who have endeavoured to enlarge the sphere of medallic enjoyment, and enable them to turn their attention to heads that will at any rate understand them, those of the poets, artists, and philosophers. Till then the superiority, both in the theory and practice, must be acknowledged to remain with the French ; for, with a spirit beyond their usual national contentedness, they have produced a series of the heads of eminent men of all nations, thus realizing the prophecy, which Pope fondly hoped no doubt would be borne out by his own countrymen, of

“ A VIRGIL HERE, AND THERE AN ADDISON.”

The Napoleon Series is a proof of the advantage they have over us in point of execution. They ought not to have it ; for we have designers, such as Flaxman for instance, superior to theirs ; and our School of Art, generally speaking, is in a less formal and hard a taste than theirs,

which partakes of the classical fascination of their late Emperor, and turns all their figures into copies of statuary. The reader will see a prevailing cast of this sort in the Napoleon Series; but he will observe, at the same time, how the directing and more improved taste of M. Denon struggles with this propensity of his countrymen, as in the tapestried pomp of the camels in the Egyptian medal (No. 5); and the beautiful figure of the female lying down with her head bent downward and her arm extended; (No. 55); not to mention a variety of others. Of the more mechanical beauty of execution, rising into genius by its discernment of "the differences of things," there is an exquisite specimen in the Sojourn at Elba (No. 116), where the smooth surface of the female, the wrinkled one of the drape, and the stratified one of the rock, are all as distinct and palpable as in nature. The very eagle has his little body as much to himself, as he seems to have his thoughts.

What a full and wonderful piece of history is here presented to the reader in the course of a few pages! The mind seems as briefly, yet forcibly, stamped with each successive event, as the medals themselves are struck with the dies.

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# MEDALLIC HISTORY

or

**Napoleon.**

◆  
No. 1.

## BATTLE OF MONTENOTTE.

**THE** army of the South was destitute of every resource, and fallen into a state of the utmost despondency, when Bonaparte received the appointment to command it. Hitherto this young soldier was only known to the army by the services he had rendered at the Siege of Toulon, in 1792. He was scarcely arrived amongst the troops which had as it were been abandoned to him, when he heard that General Beaulieu, who commanded the Austro-Sardinian army, and who occupied the Coast of Genoa, was preparing to attack the French. Upon this intelligence being communicated, he entered the passes in the rear, and took possession of the heights of Montenotte, making the detachment employed in that ser-

vice swear that they would not surrender while a man remained alive, which was religiously fulfilled. The attack and defence were so obstinately made, that the whole of the Austro-Sardinian army found itself repeatedly engaged. Meanwhile, Bonaparte, having made several forced marches, occupied the adjoining vallies, and appearing suddenly in the rear of the enemy, threw them into terror and disorder. The advantages which he gained by this unexpected attack, were such as had never been produced before by a conflict in which so few lives were lost, on the part of the assailants.

The medal that consecrates the memory of this battle, is the first in the history of Napoleon. It presents on one side, the effigy of Bonaparte in a General's uniform, at the age of twenty six years, and on the reverse, victory, which takes her flight, departing from the redoubt of Montenotte, she seems prophetically to direct her course towards those parts of the globe where Bonaparte was destined to carry the French arms triumphant. There is no inscription. Date 1796.

## No. 2.

**CAPITULATION OF MANTUA.**

The forces assembled by the Austrian Generals to save Mantua, obliged Bonaparte to raise the siege; he marched to meet their attack, and after having defeated them, returned to proceed with the works which had been momentarily suspended. General Wurmsur had in the intermediate time, shut himself up in the city with fresh troops, and had demolished all the works of the French army. It was in vain that the veteran General attempted to make several vigorous sorties, and equally fruitless the circumstance of his being seconded by the talents and address of General Melas, not to mention the obstacles that a humid winter had treated at every step on this marshy soil, Bonaparte opposed each sortie in person, gaining two battles under the very walls of Mantua, and on the 30th of January, he forced the garrison to surrender the fortress, and lay down their arms at the gates of the city.

Napoleon, who had then scarcely attained his twenty seventh year, manifested great generosity towards the Austrian General, whose

long experience he had rendered useless. To avoid wounding the self-love of this old soldier, he spared him the mortification of a painful interview, and after having regulated the articles of the capitulation, he set off to join the army of Italy, the evening before Mantua was given up.

The medal illustrative of this event, represents the head of Virgil on one side, the resemblance of which was taken from the only bust in existence, that is supposed to be like the Mantuan Poet. The original is to be seen amongst the marbles at the Capitol. On the reverse is seen a civic crown, a trophy of the victor. Underneath a swan, the emblem of Mantua, and its divine bard.

INSCRIPTION,

*Capitulation of Mantua\*\*\* January 1797.*

## No. 3.

**CONQUEST OF LOWER EGYPT.**

The army after disembarking at Alexandria, proceeded in a body to meet the Mamelukes as far as Demanhour and Chebreis, where a battle took place, and the latter were put to flight. After this, they were followed to Embabe. It was here that the battle of the Pyramids was fought, after which the army separated for the purpose of pursuing the Mamelukes, a part of whom had passed the Nile, to rejoin Ibrahim Bey, who retired towards Belbeis, and with the rest manœuvred to unite itself with Mourat Bey, who directed his retreat towards Upper Egypt.

The object of this medal only relates to the first part of the expedition. On ~~one~~ side are seen the Pyramids, near which the battle bearing their name was fought, and the sight of which recalls to mind the former existence of Memphis the second capital of Egypt. On the reverse, there is a figure of greek origin, personifying the Nile, which indicates the



power of those Sovereigns who built Alexandria, the third capital of Egypt, and also its third Epoque.

INSCRIPTION.

*Conquest of Lower Egypt. Year VII. 1798.*

## No. 4.

**CONQUEST OF UPPER EGYPT.**

This medal commemorates the second part of the expedition. It represents on one side, the head of Isis, an Egyptian divinity of the earliest worship in that country, and whose origin is lost in the mist of ages, on the reverse, is seen a crocodile chained to a palm tree, as an emblem of Upper Egypt, which is more particularly frequented by the above animal. This type is imitated from a medal struck at Nismes, when the Roman Legions, came to occupy that province after the conquest of Egypt.

INSCRIPTION ON THE FIELD, ROUND THE  
HEAD OF ISIS,

*Conquest of Upper Egypt. Year VII.*

## No. 5.

**EGYPT CONQUERED.**

The victories and popularity of Bonaparte having given umbrage to the directory, it was determined to remove the General by entrusting him with the management of a great enterprise. Such was the principal cause of the expedition to Egypt. In other respects, the plan was not new, it had been proposed and discussed in the reigns of Louis XV. and his successor. But previous to this epocha, so fertile in extraordinary successes, its execution seemed impossible.

Twelve sail of the line were fitted out, and five hundred transports prepared, the whole intended to receive an army of thirty thousand veteran troops. Several learned men and artists of the first distinction formed part of the expedition. The armament sailed from Toulon, 25 floreal, year, VI. May 15th, 1797,\* passing the enemy's fleets it captured the island of Malta on its way, and the army was at Alexandria on the 23d of June. In the course of

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\* According to another account, the expedition sailed on the 30th Floreal (20th of May), and landed on the 1st of July.

a few months, an uninterrupted succession of victories, caused Egypt to fall into the power of the French and the conqueror of Italy.

The medal struck to commemorate this conquest, represents on one side the bust of Bonaparte. From every thing connected with the enterprise, being of an unusual description, it was thought that the medal should be of the same nature. Contrary to general practice, the portrait of the victor is represented in full instead of profile; it is not crowned, but there is a crown placed underneath. This is neither composed of laurel nor of oak, but of the Lotus flower, to indicate the country. The emblems on the reverse are not less characteristic of this conquest. A young warrior is seen mounted in a car similar to those of which fragments are found on bas reliefs, wherein the Kings of Egypt are represented on their return from some military expedition. This car is drawn by two camels, animals which were more generally used than the cavalry horses of the French army. It passes between the obelisk called Cleopatra's Needle and Pompey's Pillar, which structures supply the place of a triumphal arch. A victory holds a branch of palm in one hand, while she crowns the victor with the other.

INSCRIPTION ROUND THE BORDER.

*Egypt Conquered, 1798.*

## No. 6.

## ARRIVAL AT FREJUS.

Bonaparte after having destroyed the Turkish army at the battle of Aboukir, and obliged the English fleets to quit the coasts of Egypt, determined on returning to France to solicit those supplies from the government which were necessary to ensure the success of his future operations. He embarked with his personal staff alone, on board a frigate that was accompanied by another and two smaller vessels of war. After a passage no less rapid than fortunate, he reached Frejus, the very port where Saint Louis had embarked six centuries before for the same country that Napoleon had just left.

The medal intended to perpetuate this event, represents the God *bonus eventus*, copied from a Roman statue, the only one remaining of that divinity. It composed part of the sculptures in the Museum Napoleon. On the reverse, are seen the two frigates, &c. under full sail, and represented in the exact order with which this little squadron approached Frejus, where it conveyed him who was there as

much desired as he was unexpected. Near the head on the field, is inscribed, *bonus eventus*. On the reverse.

*Arrival at Frejus 17th Vendemaire.  
year VIII: October 9th 1799.*

## No. 7.

**BATTLE OF MARENGO.**

Scarcely had Napoleon been nominated first consul, than he occupied himself with the means of regaining those advantages which had been lost in Italy. During the expedition to Egypt, an army of reserve was assembled in Burgundy, and advanced towards the Alps. The Austrians had no idea of what it was capable of undertaking. By a new method, this army surmounted every obstacle that nature could oppose to the modern Hannibal. Napoleon conducted his artillery over the spot on which his predecessor had lost his elephants. The defiles of Albaredo, hitherto only known to hunters, were crossed by the cavalry. The fort on its banks was taken, and the Po crossed in presence of the enemy. These rapid and reiterated successes were crowned by the battle of Marengo, of which Austria did not know the loss, until after she had experienced it.

This mass of facts is represented by the present medal, on one side of which is seen a victory passing over the summit of the Alps,

in a triumphal chariot drawn by two horses. The vehicle is composed of a cannon, mounted on a carriage, similar in shape to those employed to convey the guns over Mount St. Bernard; that is to say, a species of sledge made of trees, on which each piece of cannon was placed.

INSCRIPTION ON THE BORDER.

*The French Army passed St. Bernard,  
28 Floreal, year VIII. May 17th, 1800.*

On the reverse, two palms enclose a bunch of twelve keys, those of the cities captured, the result of the victory.

ROUND THIS IS INSCRIBED.

*Battle of Marengo. 25th Prarial, year VIII.  
June 14th, 1800.*



No. 8.

**ARMED FOR PEACE.**

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No. 9.

**RUPTURE OF THE TREATY OF  
AMIENS.**

If the contracting parties had called the peace of Amiens a treaty or truce, they would have manifested good faith, for their only object was to gain time; one to recover from the efforts it had just made to re-assume the attitude it could not maintain, the other, in order to have an opportunity to renew the game with those powers that had just suffered it to lose. After the signature of the peace, each party occupied itself in taking prudent precautions, with which they reproached each other as preparations of war. These are the two situations, which form the subject of the following medals.

The first represents Napoleon, with a casque on his head; on the reverse, a stork is seen

holding a flint in its claw, as an emblem of that foreseeing vigilance which neither repose nor even sleep itself can surprise. The bird is placed between an olive branch and a thunder bolt, allegories analogous to circumstances.

THE INSCRIPTION ROUND THE HEAD IS,  
*Armed for Peace.*

ON THE REVERSE, 1803.

The second represents on one side, a panther, the type of the English arms, tearing the treaty of Amiens,

WITH THIS INSCRIPTION.

*The Treaty of Amiens broken by England,  
May, 1803.*

On the reverse, Victory, mounted on a charger, at full gallop.

INSCRIBED,

*Hanover occupied by the French Army,  
June, 1803.*

ROUND THE BORDER,

*Struck with Silver from the Hanoverian Mines,  
year IV. of Bonaparte.*

## No. 10.

**PUBLIC INSTRUCTION  
ORGANIZED.**

The disorganization of public education was one of the most lamentable results of anarchy in France. Bonaparte, fully appreciating the influence it ought to exercise on civilization, hastened to repair the evil. The toils of war did not deter him from prosecuting a design so important for the interests of society; and he knew how to profit by the recent discoveries, so as to give public instruction that degree of energy and liberality which the Polytechnic School proved to be attainable. Such is the subject of this medal. On one side of which is the head of Napoleon; while the other represents a youth in the antique costume, with the Roman vest, which designates that he has not yet reached the age at which the virile robe was permitted to be worn. The young student is seated, and holds a roll of manuscripts in his hand; near him, and in imitation of some Herculaneum paintings, other rolls are placed in a small case; before him is the palm that awaits his

successful progress, and which is to be the recompense of his labours; over the head is seen a star, the symbol of that destiny of which he is still ignorant.

INSCRIPTION ON THE BORDER.

*The IV. year of Bonaparte. Public Instruction  
Organized.*

## No. 11.

**ATTEMPT OF THE THIRD NIVOSE.**

24th December.

This medal is intended to commemorate one of those shameful attempts which policy dares not avow, and which is abandoned to the hideous zeal of those beings, whose enthusiasm is only susceptible of crime. On this occasion chance alone saved Bonaparte. An infernal machine, the explosion of which was to take place on his arrival at the entrance of the Opera House, was removed merely on account of the embarrassment it caused there; the authors of the plot had only time to transport it two hundred yards from the spot on which it was to have exploded, but where nevertheless, it threw down nearly a whole street, killing and wounding a great number of citizens.

The horror and infamy of such a crime are recorded by a medal which represents on one side, the image of him against whom it was directed, and on the other, the calm that so dreadful an attempt could not disturb.

Fortune conservative, seated at the stern of a ship, continues to direct her course by hold-

ing the helm in one hand, and the sheets of the sails in the other; above is seen a star, which in this circumstance, was that of Napoleon. The inscription is dedicatory, viz:

*To Fortune conservative.*

ON THE BORDER,

*The IV. year of Bonaparte.*

## No. 12,

**THE LEGION OF HONOUR.**

The distribution of the star of the Legion of Honour, was a ceremony at once national, military and religious. The clergy came simultaneously to meet Napoleon at the exterior entrance of the church, and conducted him under the canopy raised over a chair, that the general enthusiasm thenceforwards erected into a throne, at the steps of which every class of society honoured itself by receiving a decoration that all the Sovereigns of Europe gloried in wearing soon after. Never was there an assemblage of such various elements and of sentiments more accordant, never was there a more noble institution. The chance of birth gave no privilege in it, merit alone was the title to a place in the legion. Never was any decoration more desirable, since it became an irrevocable testimony. No ceremony could be more impressive than one, in which were seen the magistrate, literary man, artist, agriculturist, prelate, and military, united and forming a species of fasces, composed of every member of society, who receive, from the

chief which the nation had chosen, a decoration that honoured, united, and made equals of them all.

Such was the spirit, object, and result of the order of the legion, whose primitive form was to be preserved by a medal on which the portrait of the founder is represented on one side, and on the other, an image of the star, which is composed of five enamelled branches entwined by a crown of laurel. On a medallion in the centre, there is a spread eagle, an emblem which from that moment designated the armies of France. Round the eagle is inscribed the motto of the order.

*Honour and Country.*

LEGENDARY INSCRIPTION,

*Auspice Napoleone Gallia renovata;*

(France regenerated under the auspices of  
Napoleon.)



## No. 13.

**MUSEUM NAPOLEON.**

The republican government had formed a collection of pictures taken during the conquest of Flanders, from the Royal Gallery at Versailles, and the Luxemburgh; it was called the Central Museum. This collection was soon indebted to Bonaparte for the principal specimens of art that had ornamented the Vatican, and for the cession of which he had himself stipulated in favor of France, by the treaty of Tolentino. The gallery was enriched at the end of every war by masterpieces of all the schools and each epocha, till at length, it contained whatever Athens, Alexandria, Rome, Modern Italy, France, Holland, and Germany had produced of the most perfect, and worthy of admiration.

During one of the military expeditions, the results of which could not fail to present new trophies, motives of gratitude led to this establishment, to the splendour of which he had so much contributed, being dedicated to Napoleon. His bust in bronze, the first monument raised to his glory, was placed at the

great door of the museum. The medal which commemorates the above institution, represents on one side, the first entrance to the hall of sculptures, taken from the Vestibule to the fourth subject towards the upper end, at which was placed the Laocoon. On the reverse, the gallery terminates with the Apollo Belvedere.

UNDERNEATH EACH DESIGN IS INSCRIBED,

*Museum Napoleon.*

**N. B.** Two medals of the Museum Napoleon have been frequently struck, bearing his head on the reverse of each.

No. 14.

## THE VENUS DE MEDICIS.

In all his agreements and treaties with the Grand Duke of Tuscany, Napoleon acted more like an ally towards him than as a prince against whom he made war. By a needless apprehension of the Duke, or rather the Director of the Museum at Florence, the Venus de Medicis had been embarked on board an English ship of war and taken to Sicily, where it remained deposited, when the definitive treaty was made between the First Consul and the King of Naples. General Murat was charged to require, by an article of the above treaty, that this Master-piece should be delivered up to France, and accordingly it soon reached the Museum, to complete the collection of Grecian Sculptures. The medal intended to verify this fact, represents the statue, round which is inscribed,

*Victory to the Arts.*

*(IV. year of Bonaparte's Consulate.)*

No. 15.

## THE MEDAL MINT RE- ESTABLISHED.

The works at the Mint for striking off medals had been suspended, and the balances broken during the first years of the revolution. At the period of re-establishing the coinage in bell metal, the First Consul occupied himself with the restoration of the above establishment so useful to history and the epocha in which it had such a number of great events to consign and transmit to posterity. This circumstance dictated the subject of the present medal, and was intended to perpetuate the recollection of it.

On the reverse is seen an allegorical figure, representing the mint, leaning on the balance, and shewing a medal to history, as a monument destined to complete what she writes. On the pedestal of the balance is engraved,

*Faitis prorogat ævum.*

The balance is an exact copy of that which was perfected at this period. It has not been judged proper to suspend the publication of this medal; the head of Louis XVIII. being merely substituted for that of Napoleon.

No. 16.

**SCHOOL OF THE MINES OF  
MOUNT BLANC.**

The reverse of this medal presents the group of mountains called those of Mount Blanc, the Giant of the Alps, his head in the clouds and his feet in the waters which descend from the Glaciers. He is represented, under the figure of an old man bending under the weight of ages. At the extremity of a grotto under the rocks, in the centre of which he is seated, some miners are perceived to be occupied in extracting the treasure hidden in the sides of this mountain; under the device is written,

*School of the Mines of Mount Blanc.*

## No. 17.

**SCHOOL OF PHARMACY.**

When every thing was re-establishing or assuming a new form, it was thought desirable to consecrate the formation of the above school by a medal. As this medal was intended to be given to the students who distinguished themselves, or those who made discoveries useful to this science; there is introduced the horn of a Limbee in the midst of the poisons taken from the three kingdoms of nature, and changed by chemical operations into blessings for mankind. On the field is inscribed;

*To the relief of humanity.*

The head of Napoleon is rarely seen on this medal; one side having been destined to receive the name of him to whom it happened to become a premium, is surrounded by a garland of medicinal plants.

No. 18.

**THE CORONATION.**

The creation of a new dynasty naturally leads the imagination to transmissive ideas, and recalls to mind Clovis raised on a shield and proclaimed sovereign by his army. As it was the whole nation that joined in the proclamation at the period of Napoleon's coronation, it is represented by a senator and an armed labourer. The prince is in an imperial robe, having a sceptre in his hand. On the field near the senator is an open book, on which is written the word **LAW**. On the opposite side is seen a plough, the emblem of agriculture and civilization.

**THE INSCRIPTION IS,**

*The senate and the people.*

**UNDERNEATH THE PORTRAIT IS INSCRIBED,**

*Year XIII.*

**AND ON THE SIDE OF THE HEAD,**

*Napoleon Emperor.*

No. 19.

## BUILDING OF TWO THOUSAND VESSELS.

It has often been doubted, whether the object of the preparations at Boulogne was the invasion of England, the detention of the naval forces of that nation in the ports of Great Britain, or the obliging their ships of war to cruise in the channel? The medal struck at this period justifies the latter opinion, because it does not represent a battle, but a Hercules is seen in the act of chaining the Nemean Lion, which he holds between his knees,

ROUND THIS DESIGN IS INSCRIBED,

*In the year XII, two thousand vessels are built.*



## No. 20.

**OATHS OF THE ARMY TO THE  
EMPEROR NAPOLEON, AND DIS-  
TRIBUTION OF THE CROSS OF  
THE LEGION OF HONOUR.**

The description of the festivals which took place at this ceremony equals all that is sumptuous in antiquity. The idea could only be conveyed by a plan and a picture taken from one of the accounts. Let us conceive an army of eighty thousand men so placed that they could hear the words of their sovereign, and that he could receive their answer. At one side is Napoleon on his throne, distributing to the army the stars of the legion.

NEAR THE SIDE OF THE PLAN IS WRITTEN,  
*Oath of the army of England to the Emperor  
Napoleon.*

Under this inscription numerous references explain the figures in the plan.

ON THE REVERSE OF THE FIELD IS WRITTEN,  
*Legionary honours to the brave soldiers.*

AND UNDERNEATH,  
*Boulogne the XXVIII Thermidor, 16 August,  
1804.*

## No. 21.

**POPE PIUS VII. CROWNS  
NAPOLEON IN THE METROPOLITAN  
CHURCH OF THE EMPIRE.**

Napoleon, as Consul, had made an agreement with Pope Pius VII. He thought a sanction would be given to this treaty, if his accession to the imperial dignity was consecrated by the head of the church and of the religion of the state. The Pope came to Paris. It was debated, whether the ceremony should take place at Rheims, at the church of the Invalides, or in Notre Dame, at Paris. The affair was discussed by the council of state. The holy phial had been broken during the revolution. Rheims, therefore, had lost all claim to this ceremony. The church of the Invalides bore a military character, which might make it appear as though Napoleon were but the Emperor of the Army. The gothic appearance and the antiquity of Notre Dame decided in its favour. The medal which commemorates this event represents on one side, the head of Pius VII. wearing the triple

crown and clothed in his pontifical robes with this legend\*.

On the reverse, the church of Notre Dame; in the field, the monogram of the Virgin.

INSCRIPTION,

*Imperator. Sacratuf.*

DATE.

*Parisis, 11 Dec. MDCCCIV. Frimaire, year  
XIII.*

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\* Omitted in the original.

## No. 22.

VISIT OF PIUS VII. TO THE  
MEDAL MINT.

There are visits to the mint which circumstances render memorable. The journey of the Pope to France, in 1804, the coronation of Napoleon by the Sovereign Pontiff, have made this medal an historical remembrance. On one side is seen Pius the VII. habited as in the medal of the coronation. On the reverse, the honorary attributes of papacy. The keys confided to St. Peter by Jesus Christ, and a parasol, a custom transmitted from the East.

ON THE FIELD IS WRITTEN,

*Pius the VII. visited the mint for medals.*

## No. 23.

**THE CODE OF NAPOLEON.**

A code of laws is one of those operations which form an epoch, not only during the reign of the sovereign under whom it is proclaimed, but likewise in the history of nations and centuries. The code of Napoleon was the work of the ablest lawyers, and the result of the longest and most serious discussions in the Council of State, over which the sovereign presided. Never was an operation of so much importance to every member of the community, more unanimously received by the people of France, and those of the conquered countries.

The medal which celebrates this great event, displays a full length figure of the Emperor, crowned with laurel, habited in a long toga, and holding in one hand the code which he gives to the nation.

**THE INSCRIPTION IS,**

*Napoleon Emperor.*

On the reverse, is the statue of Minerva presenting the code, with this legend,

*The civil code is decreed in the year XII,  
(1803).*

In this medal two statues are immortalized; that of Napoleon executed by the order of the legislative body, and erected in the hall of the public sittings, and that of Pallas, one of the master-pieces of primitive Grecian sculpture, found a few years ago at Velletri, and purchased for the Museum of Napoleon.

## No. 24.

# THE FLAGS GIVEN TO THE ARMY BY NAPOLEON.

This event, which in appearance, was nothing more than a mere military ceremony, was in reality, a new bond between the army and the sovereign of their adoption. They placed on the steps of the throne, the homage of republican glory, that is to say, their standards perforated with balls, in order to receive new colours, to which they promised an equally brilliant success.

The medal struck for this ceremony represents on one side, the head of the former general and present sovereign, with this inscription,

*Napoleon Emperor.*

On the reverse, Napoleon before his throne, mounted on an eminence, is presenting a flag surmounted by an eagle to three soldiers, who represent the three divisions of the army, in the act of renewing their oaths; one of these soldiers advances to receive the first flag; an

officer behind the throne holds those which are to be given by the two others.

ON THE FIELD IS WRITTEN,

*Colours given to the army by Napoléon Ist.*

DATE,

*At the Champ de Mars the XIV. Frimaire  
An XIII. (4th Dec. 1804).*



No. 25.

## CENTRAL SOCIETY FOR VACCINATION.

The utility of vaccination was acknowledged, but was at first only resorted to by persuasion, and employed with the utmost caution. The faculty, to extend its beneficial effects, formed a society who were specially occupied in the means of propagating this discovery, and who required that their operations should be authorized by the protection of government. To immortalize the remembrance of this service, conferred on the human species, it was judged proper to consecrate its adoption by a medal, representing on one side the head of the sovereign, with the inscription,

*Napoleon Emperor.*

And on the reverse, the god of physic protecting the goddess of beauty. Esculapius, leaning on his staff entwined with serpents, covers Venus with his cloak. On the field, on one side, is the cow that produces the

vaccine matter; and on the other the tube in which it is preserved, also the lancet for inoculation.

DATE,

*Vaccination, 1804.*

## No 26.

**LIGURIA RE-UNITED TO FRANCE.**

In May, 1805, the Emperor went to Lombardy, in order to be crowned King of Italy; scarcely was he arrived at Milan, when a deputation from the Senate of Genoa, accompanied by the Doge, came to implore that he would take Liguria under the protection of France and re-unite it to the Empire. The medal which celebrates this event, represents on one side, the head of Napoleon with this inscription on the field,

*Napoleon, Emperor.*

On the reverse, Liguria is in the act of asking protection, the Emperor is in the attitude of receiving her homage and accepting the proposal.

On the field, an eagle represents the empire, and the prow of a ship Liguria. An emblem of the port of Genoa and of the principal commerce of the state.

**UNDERNEATH,**

*Liguria re-united to France.*

## No. 27.

**THE CORONATION AT MILAN.**

The Republic of Milan had, for a long time, been subject to Napoleon; her interest did not permit her to proceed in any measures without first concerting them with the projects of the Emperor. This naturally produced delay in the execution of all her deliberations. This species of mixed government could not be without great inconveniences, which determined Napoleon to seize on the crown of Italy, to make it a kingdom independent of France, to be crowned at Milan, and to establish a provisional viceroy there. On the medal which records this event is seen on one side, the figure of the sovereign with the inscription on the field of,

*Napoleon, Emperor.*

On the reverse, the crown of Agilulfus, first king of the Lombard's; the crown which had been used in 590, at the coronation of this prince, gives an idea of the taste of the age, and of the state of the arts under Leargus of Ravenna.

This crown had been kept in preservation till the nineteenth century, when it was stolen and melted. The medal retraces its shape, and on a band which is placed at the lower part of this royal ornament, the inscription which was on the crown may be read and attests its authenticity.

ON THE FIELD IS INSCRIBED,

*Napoleon, King of Italy, crowned at Milan  
the 23d of May, 1805.*

No. 28.

## THE TOMB OF DESAIX ON MOUNT ST. BERNARD.

Desaix, a man who was as feeling as he was brave, had often repeated on seeing the tombs of the Arabs, that the aspect of the desert was that of death for the living and peace for the dead. When the assigning a place for the tomb of this hero was in question, Napoleon fancied he was acting conformably to the melancholy ideas of him whose memory he cherished, by fixing on the Church of the Monastery of Mount St. Bernard, the most elevated and the most silent of all European habitations. He caused a magnificent tomb to be erected, and ornamented with a bas relief, which represented the moment he received his death wound and fell from his horse. The hero is received in the arms of his aid-de-camp the Duke of Parma. Victory, which hovers over their heads does not arrest her course; this alludes to the battle of Marengo, gained by the French immediately after the death of General Desaix, who had just decided the success of the day by a skilful

manceuvre. The Emperor could not preside at the funeral pomp which was however conducted with all the dignity due to the hero for whom it was ordered and to him who paid this homage to the manes of a great man.

The medal commemorating this event, and given to every soldier who witnessed the ceremony; exhibits on one side the head of the Sovereign with the inscription on the field, *Napoleon Emperor*. On the reverse is the grave as it now stands, and on the field the inscription.

*Napoleon to the manes of Desaix.*

DATE

*First stone laid by the Emperor XXV.  
Prarial year, XIII. 3d June, 1804.*

## No. 29.

There is another medal on the same subject, on which is represented a similar monument.

On the reverse within a laurel and cypress crown, is this inscription.

*The 25th prarial year, VIII. on the 14th June, 1805. Napoleon laid the first stone of the tomb of Desaix, at Mount St. Bernard.*



## No. 30.

**THE SCHOOL OF MEDICINE.**

In 1805, new rules created a re-organization of the school of Medicine. The professors wished to commemorate the epoch, and consequently dedicated a medal to the Sovereign, who had patronized the re-establishment of this school. It represents on one side the Emperor with the inscription, *Napoleon, Emperor and King*. The reverse is filled by a group of Esculapius and Felesphorus Gods of convalescence. This group is copied from an ancient monument of diminutive proportion, which is in the Museum Napoleon. The inscription on the field is,

*The school of Medicine.*

## No. 31.

**BREAKING UP OF THE CAMP  
AT BOULOGNE.**

Tormented by the great number of vessels built or assembled at Boulogne, and fatigued with the eternal cruising to which the threats of invasion subjected them in the channel, the English required that Austria should send a body of troops into France to divert the attention of the enemy. In consequence of this hostile measure, which was perhaps expected by Napoleon, he broke up the camp of Boulogne, caused his army to march, and declared that he would command it in person. The medal which records this event, is the first of a series of fourteen others relating to this memorable and glorious campaign. On one side is the head of the Emperor and King; and, on the reverse, a throne from which the Sovereign is absent, but there remains the head of justice and the thunder which causes it to be respected. In the foreground is the eagle which presides over the fate of France.

**INSCRIPTION ON THE FIELD,**

*The Emperor commands the Grand Army.  
Breaking up of the Camp at Boulogne,*

**DATE,**

*24th August, 1805.*

*Passage of the Rhine the 25th September, 1805.*

## No. 32.

**ALLOCUTION ON THE BRIDGE  
OF LECH.**

The Emperor joined his army at Ausbourg, and reviewed the troops at the bridge of Lech; where he harangued them with that military eloquence which so eminently distinguishes this great captain, and which has in all circumstances excited in the soldiers that enthusiasm with which they have ever followed him. On the above occasion, the army swore to conquer and did not falsify their oath. The medal which commemorated this brilliant campaign, has on one side, the head of Napoleon, and on the reverse, in imitation of the ancient allocutions, a general on horseback, receiving the oaths of his soldiers, and showing them the road to glory.

**INSCRIPTION.**

*Allocution of the army.*

*The army swears to conquer.*

*12 October, 1805.*

## No. 33.

**CAPITULATION OF ULM AND  
MEININGEN.**

The capture of Ulm was a glorious event in the achievements of the French army, by the courage and perseverance it opposed to all the obstacles which resulted from the severity of the season and the immense army of the enemy.

The medal which records the capitulation of Ulm and the capture of Meiningen, represents on one side, the Emperor in a triumphal car, drawn by two horses in full speed. Victory with one hand places on his head a laurel crown, and with the other points out to him a new palm in two cities, while without arresting his progress, deliver up their keys to him.

**INSCRIPTION.**

*October 17th, 1805, Capitulation of Ulm, and  
Meiningen, 60,000 Prisoners.*

## No. 34.

**CAPTURE OF VIENNA AND  
PRESBURG.**

The formidable and numerous Austrian army had been dismembered by the immense quantity of prisoners made at Ulm. Napoleon, not having given them time to recruit, and having marched immediately to Vienna and Presburg, surprised these two capitals, which were in a defenceless state, and which capitulated the same day. The medal intended to celebrate this event, represents Napoleon as the French Hercules, to whom the cities of Vienna and Presburg, allegorically represented in the attitude of grief, are offering their keys.

**INSCRIPTION,**

*Capture of Vienna and Presburg, 1805.*

## RECOVERY OF THE COLOURS AT INSBRUCK.

When General Ney took possession of Insbruck, his troops found some colours in the arsenal, which the Tyrolean regiment had seized from the republican army. At the sight of their colours, the enthusiasm of the soldiers was mingled with sympathy, and they took possession of the flags with a religious joy.

The Emperor was desirous, that a sensation so praiseworthy, should be commemorated by a medal. A similar one was struck in Rome, when Germanicus, after having beaten the same people, commanded by Arminicus, recovered the standards taken from Varus by this formidable German chief. It was considered, that such another circumstance, after the expiration of eighteen centuries, could not be recorded in a more interesting manner than by an exact copy of the antique medal; the reverse of which represents a hero in a military uniform, holding in one hand the flags of the republic, and in the other a victory.

THE INSCRIPTION ON THE FIELD IS

*The Austrians conquered and the flags recovered.*

DATE,

*Inspruck, the 16 Brumaire, year XIV. 1805.*

No. 36.

**THE BATTLE OF AUSTERLITZ.**

The battle of Austerlitz is one of those military events which are so eminently important to history, as it decided the establishment of one empire and the destruction of another. The forces of Austria and Russia were united against those of France to contest with Napoleon the sceptre of Charlemagne. The medal designed to perpetuate this battle, where valour triumphed over numbers, represents on one side, the head of the Emperor of France with the inscription,

*Napoleon, Emperor and King.*

And on the reverse, the sceptre of Charlemagne, to which are added the wings of victory.

**THE INSCRIPTION ON THE FIELD IS,**

*The Battle of Austerlitz, December 11th, 1805,  
20 Frimaire, year XIV.*



## No. 37.

**THE THREE EMPERORS.**

This medal celebrates the same event as the preceding one; on one side is seen the Emperor Napoleon, and the inscription on the field is,

*Battle of Austerlitz, 11 December, 1805.*

On the reverse, are the heads of the Emperors of Austria and Russia facing each other. Behind each head is inscribed the name of the sovereign,

*Alexander I. Francis II.*

This medal will record to posterity, that these three princes assisted personally at this battle, and history will add, that on this memorable day innumerable armies were dispersed before them, also that it was owing alone to an unforeseen circumstance, that one of them was not taken prisoner.

## No. 38.

**INTERVIEW OF THE TWO  
EMPERORS.**

Francis the II. wishing to prevent the misfortunes attendant on a defeat, preferred a personal interview to awaiting the tediousness of a diplomatic negotiation. He proposed a meeting to Napoleon, who was never known to have rejected proposals of peace after a victory. The village of Urechitz, situated near the field of Austerlitz, was chosen for this interview. Never was an explanation involving interests of such magnitude discussed with more frankness and sincerity. Never did negociators retire more satisfied with the conclusion of a treaty. In the medal destined to transmit this event, is seen on one side, the head of Napoleon with this inscription on the field,

*Napoleon, Emperor and King.*

On the reverse, Francis the II. greeting Napoleon, one hand on his heart and holding out the other to the French Emperor, Napo-

leon, in a military dress, is leaning his left hand on his sword and presenting his right to the Emperor Francis. The French eagle is placed upright between the two sovereigns, two other colours are overthrown near them.

THE INSCRIPTION UNDERNEATH IS AS  
FOLLOWS,

*Interview between the Emperor Napoleon  
and the Emperor Francis II. at Urchitz,  
December 4th, 1805.*

No. 39.

**THE PEACE OF PRESBURG.**

The treaty of peace which was signed twenty days after the interview at Urchitz, was celebrated by a medal, representing the antient temple of Janus at Rome, which is seen on several Roman medals, analogous to a similar event. Under the portico of the temple, the closed door of the *sacellum*, and on the frieze of the portico is the inscription,

*Templum Jani.*

Surmounted by a triple sided bust of the Divinity.

INSCRIPTION UNDERNEATH,

*Peace of Presburg, December 26th, 1805.*

## No. 40.

## THE CATHEDRAL OF VIENNA.

After the battle of Austerlitz, the Emperor Napoleon took up his abode at Schoenbrunn and never appeared in the capital during the day time. The only act of authority he exercised, was ordering *a Te Deum* as thanksgiving for the peace he had just concluded at Presburg. The medal which celebrates, at once, the frankness and moderation of the conqueror, transmits, at the same time, to posterity, the image of the church of St. Stephen, one of the most sumptuous specimens of the richness and boldness of the architecture of the eighth, ninth and tenth centuries. On one side, is the figure of Napoleon with the inscription on the field,

*Napoleon, Emperor and King.*

On the reverse, the inscription on the field is,

*Act of thanksgiving for peace.*

DATE,

*Ordered at Vienna, by the Emperor Napoleon,  
the 28th December, 1805.*

No. 41.

**CONQUEST OF VENICE.**

By the treaty of Presburg, the town of Venice, in the occupation of the Austrians, was restored to the kingdom of Italy. This article, in the treaty, is recorded by a medal exhibiting on one side, the figure of the Emperor Napoleon. On the reverse, a large canal and the bridge of the Rialto, a building, the boldness and beauty of which characterized the maritime existence of this town. On the field is an eel, the emblem of marshes; a dolphin, that of the port on the Adriatic; and a gondola, which is in constant use in the city.

**DATE,***Venice restored to Italy, 26th December, 1805.*

No. 42.

**CONQUEST OF ISTRIA.**

In consequence of the treaty of Presburg, Istria became a province of the French Empire. The medal, which was struck on this occasion, exhibits a view of the gate of the Temple of Augustus at Pola. If every memorable monument of antiquity had been recorded by a medal, we should have before our eyes the image, as well as the remembrance of all those works of art, of the magnificence of which we can only judge by the space which their ruins occupy. The Temple of Augustus, built when architecture was in its greatest perfection, is one of the ruins of Italy, which is in the best state of preservation. This medal, consecrated to the glory of Napoleon, will, one day, recal to mind the splendour of this noble edifice, which centuries will have destroyed.

INSCRIPTION ON THE FIELD,

*The temple of Augusta at Pola.*

DATE,

*Istria conquered, 1806.*

No. 43.

**THE CONQUEST OF DALMATIA.**

The same feeling which led to engraving the Temple of Augustus on the medal, recording the conquest of Istria, placed on the medal for the conquest of Dalmatia, the Temple of Jupiter et Spalatro; that part of the Palace of Dioclesian, which was built during his sojourn there, and which is in the best state of preservation. Though the grand principles of art are not exhibited in this building, it is not the less curious to the architect, as a specimen of the arts in the IVth century.

ON THE FIELD IS INSCRIBED,

*Dalmatia conquered in 1806.*



No. 44.

**CONQUEST OF NAPLES.**

The occupation of Naples was another trophy of the battle of Austerlitz and the treaty of Presburg.

This medal is an imitation of the antique medal of Parthœnope, become the capital of the kingdom of Naples. Both represent a bull with a human head crowned with victory.

On the field is a head of Vulcan, as emblem of Vesuvius.

DATE,

*Conquest of Naples, 1806.*

No. 45.

**SOVEREIGNTIES BESTOWED.**

This medal may be said to belong equally to the campaign in Austria, in 1806, or to Prussia, in 1807; since, after each event, kings and princes were created. The medal which records these creations, represents, on one side, the head of the emperor with the inscription on the field,

*Napoleon, Emperor and King.*

On the reverse, a throne, on which is placed the imperial mantle and the sceptre of Charlemagne. Before the throne is a table laden with royal, electoral, and ducal crowns. Under the table and on the ground are seen one electoral and two ducal crowns reversed.

On the field, is an eagle with expanded wings, holding a fasces in its claws, the emblem of dignity and strength.

**DATE,**

*Sovereignties bestowed, 1806.*

On this medal is represented the table of promise, on which were placed the offerings presented to the Deity in the Temple of Solomon at Jerusalem.

No. 46.

## MARRIAGE OF THE PRINCE OF BADEN.

One of the results of the campaign of 1806 was the erection of the grand duchy of Baden, and the marriage of the hereditary Prince to Stephaniea Beauharnois, niece to the Empress Josephine, and adopted daughter of the Emperor Napoleon.

This medal represents the head of Napoleon, Emperor and King. On the reverse, the Princess is giving her hand to the young Prince, above their heads is an irradiated N, to shew that their alliance was formed under the auspices of Napoleon. On the field behind each personage are the names of

*C. F. Louis de Baden, Stephaniea Napoleon.*

DATE.

*The Alliance, 1806.*

## No. 47.

**COLUMN OF THE GRAND ARMY.**

After the second expedition against the Dacians, now called the Hungarians and Transilvanians, Trajan on his return to Rome built a square, in the middle of which he caused to be erected a triumphal column, which still exists, and even bears his name to this day. On the above column, in a series of bas reliefs, are exhibited the battles of the King against the Cebaldes, the details of which, history has not transmitted. The resemblance between causes and effects is so forcible, that even after a lapse of seventeen centuries, the antique medal may serve as an explanation to that which was struck in 1805.

The reverse of this medal represents the *Place Vendome*, in the middle of which is erected a bronze column, dedicated by Napoleon to his army; and on which are seen the

details of all the actions of the glorious campaign of 1805, with this

INSCRIPTION.

*Neapoléo Imp. Aug.  
Monumentum belli germanici,  
Anno MDCCCV,  
trimestri spatio ductu sua profligati  
ea aera capta,  
Gloriæ exercitus maximi dicavit.*

INSCRIPTION ON THE FIELD.

*Column of the Grand Army.*

DATE.

*Campaign of 1805.*

**N. B.** The details of this column have been engraved, and form a volume, in which is to be found the explanation of the bas reliefs, the elevation of the plan, the style of the edifice, the construction of the scaffolding, and, in the building, the statue of Napoleon, which was placed on the top; all the bas reliefs, which compose a journal of this campaign; and drawings from the medals, relative to the campaign of 1805. The publication of this interesting work was delayed for political reasons, and other events have condemned it to perpetual oblivion.

## No. 48.

## TRIUMPHAL ARCH.

The monument celebrating the honour of the French armies in the campaign of 1805, was erected in the *place de carrousel*, opposite the palace of the Thuilleries. The general effect recalls to mind the Arch of Septimus Severus, the ruins of which are still to be seen in the Campo Vacciao at Rome.

This remarkably splendid arch, the ornaments of which are sculptured with infinite research, is decorated with columns of red marble, which support over their architrave eight statues of white marble, representing a soldier of each class. Six bas reliefs in marble, of which the subjects are the principal events of the campaign of 1805. The whole is surmounted by a triumphal car, drawn by four horses, led by the two victories. These horses are themselves valuable trophies. They decorated the front of the Temple of the Sun at Corinth, and were brought to Rome in the reign of the Emperor Nero; to Venice, by the Doge Dandolo; and to Paris, by Napoleon.

The events of 1814 have despoiled the building of the car and the bas reliefs.

The medal, which will preserve the remembrance of this edifice in all its splendour, represents on one side the head of Napoleon, Emperor and King. On the reversé, a geometrical elevation of the edifice, and the following

INSCRIPTION.

*To the Armies.*



**CONFEDERATION OF THE RHINE.**

In 1804 the confederative alliance of all the Princes of the Rhine was confirmed by the oaths of these Princes, and guaranteed by the Emperor Napoleon. This historical event was recorded by a medal, which represents, on one side, the head of the Emperor and King; on the reverse, all the Sovereigns of the Rhine. Prince Charles Theodore Dalberg, Grand Duke of Frankfort, and Archbishop, presides over them. He is covered with a cuirass, and holding in one hand the cross, he delivers up, in the ancient manner, the military and ecclesiastical insignias; he is in the act of taking his oath, and of receiving those of the other chevaliers, on a pile, surmounted by an eagle, the emblem of imperial protection.

DATE.

*Confederation of the Rhine. MDCCCIV.*

An old vassal, which recalls the days of chivalry and the borders of the Rhine, that had become the scene of action, distinguishes this medal from all those relating to the history of Napoleon.

No. 50.

**BATTLE OF JENA.**

From the period of the reign of Frederick the Second, the Prussian army had maintained a reputation for invincibility, which caused it to be considered as the first army of Germany, and to be held in terror throughout Europe. The battle of Jena destroyed the spell, and was the signal for the disasters of the campaign in 1806. This glorious conquest gained over so warlike a nation, is represented by the fall of the Titans struck with the thunder of Jupiter; an idea equally honourable to the conqueror and the conquered.

In the execution of this medal, the antique style has been superseded by the laboured manner of the fifteenth century. The graces of the details, and beauty of the execution, must however be admired.

On one side is the head of the Emperor, with the

**INSCRIPTION.**

*Napoleon, Emperor and King.*

ON THE REVERSE, UNDERNEATH,

*Battle of Jena, 1806.*

## No. 51.

**ALLIANCE WITH SAXONY.**

The morning after the battle of Jena, all the Saxons who had marched under the commands of Prussia, against the Emperor Napoleon, were sent to their own country, having taken an oath not to serve against him in this war. Such a treaty, guaranteed only by parole, ennobles war and may afford consolation for the inevitable misfortunes attendant on that scourge of humanity.

The medal represents, on one side, the head of Charlemagne and that of Napoleon; on the other, Frederic and Witikind. This association need not be explained, as every one must know that Witikind became the friend of his noble conqueror. The names of the four great personages, the portraits of whom ornament the medal, will serve as an explanation.

## No. 52.

**ENTRANCE INTO BERLIN.**

The capture of Berlin followed the battle of Jena. The Prussian army had no troops en masse to oppose to the victorious French army. The Emperor, therefore, entered Berlin without any obstacle, at the head of his guard, as though he had returned from a review.

The medal recording this event represents the Brandenburg Gate, through which Napoleon entered: it is built in imitation of the Propylea at Athens. This gate seemed to have been intended as a triumphal arch for the above glorious ceremony, which is represented on the reverse of the medal.

**INSCRIPTION ON THE FIELD.**

*Gate of Brandenburg.*

**DATE.**

*The Emperor enters Berlin the 27th Oct. 1806.*

## No. 53.

**CAPITULATION OF THE FOUR  
FORTRESSES OF PRUSSIA.**

The stupor into which the loss of the battle of Jena had thrown the Prussian army, caused the governors to imagine, that to defend their fortresses would be to complete the destruction of the army, and they delivered up their bastions at the first summons of the French divisions. The figures representing the towns in the act of submission, drop their keys at the sight of the conqueror, who traverses the air, mounted on an eagle.

**INSCRIPTION.**

*The Capitulation of Spandau, Stettin,  
Magdeburg, and Custria. 1806.*

## No. 54.

## OCCUPATION OF HAMBURGH.

It was at the time that the French army took possession of Prussia, that Napoleon resolved to deprive the enemy of the resources to be derived from Hamburgh. The medal recording this event represents that flourishing town, rich from its productions, its commerce and industry, sitting on a ship, holding in one hand an oar, the emblem of its port, and in the other the cornucopia.

## INSCRIPTION ON THE FIELD.

*Occupation of Hamburgh.*

DATE, 1806.

## No. 55.

**THE FRENCH EAGLES ON THE  
VISTULA.**

The colours of France had appeared on the Vistula, when Louis XV. wishing to replace his father-in-law on the throne of Poland, had sent assistance to Stanislaus at Dantzick, but they appeared without success. It was reserved for Napoleon to carry his eagles beyond that river.

The medal which attests this glory, represents the river personified. The figure is reclined on reeds, and wears an appearance of consternation. She holds in one hand an oar, the emblem of maritime trade; rocks on the bank indicate a granite soil. Beyond the borders of the river is fixed the French Eagle, with the letter N on the laborum of the flag.

No. 56.

**THE BATTLE OF EGLAU.**

This battle was one of those disastrous days, on which either parts might boast of being the conqueror. The obscurity of the evening, augmented by a thick fog, was the moment chosen by the heroic obstinacy of the commanders to order the brave French army to charge. The enemy were confounded and quitted the field of a battle, that had been so gloriously contested during a whole day.

The medal struck in commemoration of this important action, represents a harrassed hero sitting on military wrecks, spread about in confusion, holding in one hand a sword. He seizes on a victory which his enemy has been forced to yield to him.

INSCRIPTION ON THE FIELD.

*Victoria maneat.*

DATE.

*Battle of Prussian Eglau, February 8th, 1807.*



It may be supposed, that the circumstance recalled to the mind of the person who designed the medal, the bravery of Diomed, and that he was assisted in drawing the figure of the hero, by an antique representing the favourite of Pallas, holding the palladium which he has gained by his heroic audacity.

## No. 57.

**SOJOURN AT OSTERODE.**

At the battle of Eglau a thick fog and a heavy fall of snow, concealed from the combatants the extent of their reciprocal losses. The field of battle was left to the French. The next morning, the allies did not feel in a state to recover the advantages they had abandoned; but the French pursued those which the preceding evening had afforded them. Nothing was thought of but their wounds and the necessity of healing them. Napoleon retired to the Osterode and afterwards to Finchinstein, where he passed the winter in supplying the losses of his battalion, and in restoring to the army that energy of which it had been deprived by the battle of Eglau.

To perpetuate the memory of this glorious firmness, the medal struck for the occasion represents the head of the Emperor on one side, with the inscription,

*Napoleon at Osterode.*

And on the reverse, the head of *Fabius Cunctator*, a surname which his energetic patience had obtained for him at the battle of Cænnés.

INSCRIPTION ON THE FIELD;

*Fabius Cunctator.*

## THE DELIVERANCE OF DANTZIC.

The town of Dantzic had been in the occupation of the Prussian troops. The stores of the immense magazines, the depot of the timber of all the northern forests were employed to fortify this place, already defended by bastions; the Vistula, and the inundations with which it is easy to cover the surrounding country. The presence of an English fleet, the descent of ten thousand Russians on the Vistula, the numerous Russian garrison, the advantageous situation of the town, and its innumerable fortifications did not defend Dantzic against French valour and the talents of the engineers.

After the capture of Dantzic, the name of that town was given to the Marshal Le Febre as a trophy of the labours of the siege which he commanded.

The medal displays, Napoleon raising with one hand the recumbent town, and ~~with the~~ other bestowing on it the civic crown of liberty.

In the field are the prow of a ship and a caduceus, emblems of the port and of trade.

INSCRIPTION ON THE EXERGUE.

*Libertas Dantrico restituta, 1807.*

## No. 59.

**BATTLE OF FRIEDLAND.**

The battle of Friedland was the longest, the most sanguinary, and decisive of the campaign of 1807. The peace of Tilsit, concluded some time afterwards, was the result of this battle, which commenced at Lau-eise, and was only terminated by the close of day. According to date and latitude of the place, it must have lasted twenty hours. The fate of the day was uncertain until noon. When the arrival of Napoleon changed the aspect of affairs. He renewed the dispositions and the attacks. Corps of reserve restored activity to the exhausted French army. The enemy was attacked on all sides, every French regiment performed prodigies of valour to which the enemy was obliged to yield, but not without having, for a considerable period, defended the ramparts of Friedland, towards which they had been driven, and where they were protected by the cannons of the town. At last from continual repulses they had neither time to enter nor to take up a position. The

massacre at the gates was such, that the dead were in heaps, and in the morning the French found no enemies.

The medal represents the field of battle, Napoleon, under the figure of Mars, replacing the sword in the scabbard, the torch of war overthrown, and the olive which rises amidst the dead and dying.

INSCRIPTION.

*Battle of Friedland, 14th June, 1807.*

## No. 60.

**THE VICTORY OF THE 14TH JUNE.**

Enthusiasm is superstitious. In the midst of the numerous victories of the French army, the soldiers were accustomed to observe particular days of triumph in the year. Taking advantage of this delusion, their chief sometimes seemed to participate in it. The battle of Friedland took place on the 14th June, and recalled to mind, by no less glorious trophies, that of Marengo, which was also on the same day. This is celebrated by a medal, which represents victory placing on a cypress a buckler, on which she writes,

*14th of June, Marengo, Friedland.*

In the field is an olive branch, the emblem of the peace which resulted from these two battles.



No. 61.

## OCCUPATION OF THE THREE CAPITALS.

During the campaign of 1807, Napoleon took possession of three capitals, those of the Duchy of Brandenburg and of the Kingdoms of Poland and Prussia.

The remembrance of this great success, is recorded by a medal, on which are seen the three capitals, represented by three female figures holding the keys in their hands, their brows triply ornamented with a ducal, a mural and a royal crown.

INSCRIPTION ON THE FIELD,

*Berlin, Warsaw, Koningsburg.*

DATE.

*Campaign of 1807.*

No. 62.

**THE CONQUEST OF SILESIA.**

While Napoleon conquered Prussia and Poland, a division commanded by his brother Jerome, besieged and took possession of the towns in Silesia. He had commenced his attack on the eighth city, when the peace of Tilsit suspended his labours. The medal, celebrating this campaign, represents victory sitting and writing on a buckler the names of the conquered towns, while peace, holding in one hand the olive, raised the head of victory at the moment she is going to write the eighth town; near these two figures is a cypress, on which are placed seven mural crowns with the names, *Glogau, Breslau, Kosen, Glatz, Brieg, Bass, Schero.*

On the eminence, near Victory is placed, the mural crown of the town of *Silberberg.*

DATE.

*Conquest of Silesia, 1807.*

No. 63.

## THE PEACE OF TILSIT.

The epoch of the peace of Tilsit and the residence of Napoleon in that town, may be considered as the height of his power and glory. The vanquished sovereign delivering himself up to the magnanimity of the victor, approaches him to terminate the conferences began on the Niemen, which separated them, and the bridge of which he had burnt, in order that the river might serve as a frontier.

The medal celebrating this memorable period, represents the Niemen leaning on an urn, holding in his hand the ship in which the first conference of the monarchs was held.

On the left bank of the river is the olive of peace.

ON THE FIELD IS WRITTEN,

*Niemen.*

UNDERNEATH THE FIGURE,

*Peace of Tilsit.*

And on the other side of the medal, are the heads of the three sovereigns with the

**INSCRIPTION.**

*Napoleon, Alexander I. William III.*

## No. 61.

**THE GRAND DUCHY OF WARSOVIA.**

The erection of the Grand Duchy of Warsaw, in favour of the King of Saxony, was one of the conditions of the treaty concluded at the peace of Tilsit. The event which this medal records, represents on one side the head of Napoleon, and on the reverse the throne, sceptre, crown, and sword, which the Emperor Otho sent to Boleslaus when he became King of Poland. These decorations, destroyed in the present century, are expressed and perpetuated in this medal.

## INSCRIPTION ON THE FIELD.

*Prisca, decora restituta.*

## DATE.

*Boleslao a mi Neapolio, Frederico, Aug. an.*  
1807.

No. 65.

**THE KINGDOM OF WESTPHALIA.**

By another article of the treaty of Tilsit, the electorate of Hanover was made a kingdom, in favour of Jerome, the youngest of Napoleon's brothers.

The medal designed to record this historical fact, represents a hero stopping a horse at full gallop; an emblem of Hanover, the type of whose mint and armoury is a runaway horse.

INSCRIPTION ON THE FIELD.

*Injessit tandem frenâ vacanti.*

DATE.

*Erection of the Kingdom of Westphalia, 1807.*

No. 66.

## THE MARRIAGE OF THE KING OF WESTPHALIA.

The marriage of Jerome Napoleon to the daughter of the King of Wirtemberg followed his nomination to the government of Westphalia.

The medal struck in commemoration of the event represents Hymen forming an endless chain of flowers, which love offers him.

UNDERNEATH IS INSCRIBED.

*Jerome Napoleon C. de Wirtemberg, 1807.*

And an irradiated N, announcing that this alliance is formed under the auspices of Napoleon.

## No. 67.

**THE CROWNED EAGLE.**

This medal serves to recal to mind the un-  
exampled success of the campaign of 1807.  
It represents the Eagle in a proud attitude,  
standing on thunder, and crowned by Victory:  
The sole inscription is an irradiated N.



No. 68.

## THE RE-UNION OF ETRURIA TO THE EMPIRE.

The interests of Italy, France, and particularly of Etruria, required that Leghorn and Florence should be under the immediate protection of Napoleon. A re-union was therefore determined on. The medal to which this political event gave occasion, represents Napoleon in a military dress, wrapped in an imperial mantle, and in the act of affording protection to Etruria, who in return presents to him the attributes of arts, science, and industry. It is known that the liberality and magnificence of the Medici family, made the republics of Pisa and Florence the cradle of the arts, and the focus of the glory of the 15th century. The two cities which represent Etruria, succeeded to the most renowned cities of Greece, and became a country fertile in all the productions of human genius.

No. 69.

## THE SIMPLON.

The great enterprise of making a road for carriages across the Alps, completed the re-union of France and Italy. This splendid idea, like all those which characterised Napoleon, and the nation he governed, was executed almost as soon as it was conceived. Arches and masonry support the road over precipices, galleries dug in the sides of rocks found levels; in short, the most bold and miraculous labours have made this road, once so impracticable, commodious and picturesque.

The medal commemorating this great achievement, represents the Simplon under the form of a giant, his head in the clouds, and his feet in the lakes which water the lower part of the mountain. He is sitting on rocks, and views with astonishment the trains of artillery, travellers, and waggons of merchandize, which, for the first time, traverse his limbs.

UNDERNEATH IS INSCRIBED.

*Simplon*

## No. 70.

## ROAD FROM NICE TO ROME.

The same spirit of usefulness and magnificence which projected the Simplon road, communicating from France to Lombardy, began another which was to join Provence to Piedmont. This passage known by the name of Corniche from its perilous steep, was only passable during summer, except by a few foot travellers, and mules of light burthen, who were frequently obliged to go a long way round to avoid rocks which projected in points over the sea. In order to mark out the lines for this wonderful road, engineers and miners suspended from the summit of rocks, descended on the projected plain and made the first notches which afterwards served as guides to the workmen employed in the early stages of this great undertaking.

This monument, a companion to the Simplon, is represented in the antique manner, by a female leaning her elbow on a wheel. It is remarkable, that one hand is on the sum-

mit of a rock, and the left foot touches the surface of the sea, a living image of the situation of this road,

INSCRIPTION,

*Road from Nice to Rome.*

## No. 71.

**BATTLE OF SOMMO SIERRA.**

If the Spanish war was one of the first causes of the misfortunes of France and Napoleon, the military details are not the less glorious. The passage through the defiles of Pancorve, the battle of Burgos, and capture of that town, are memorable from the manœuvres of the general, and the battle of Sommo Sierra is a brilliant specimen of the devotion of the Polish troops, those generous allies of the French, who emulated them in bravery and loyalty. It was this battle, conducted by Napoleon, which delivered Spain and its capital into his hands.

The first act of the conqueror was to abolish the Inquisition, that revolting institution, which seemed formed by men to counter-balance all that nature had bestowed of happiness on this part of the globe.

To commemorate at once the battle and its happy result, the medal represents a triumphant hero on the road from Sommo Sierra, in a car drawn by two horses, overthrowing the columns of Hercules, the ancient

emblems of the Peninsula, and trampling that infamous monster, the Inquisition, which is personified by a Mægara, entwined by a serpent, and holding in one of her hands the torch to set fire to the states. On the ground are the insignia of the atrocious tribunal, such as instruments of torture, the Saint Benito, and the cap of the condemned.

UNDERNEATH IS INSCRIBED,

*Battle of Sommo Sierra.*

DATE,

*The Inquisition destroyed, 1808.*

No. 72.

**ENTRANCE INTO MADRID.**

After the battle of Sommo Sierra, the Emperor reached the walls of Madrid, and gave the inhabitants a few hours for capitulation.

The medal recording this event, represents the gate of Alcala, through which the French entered Madrid.

IN THE FIELD IS WRITTEN.

*The Gate of Alcala.*

DATE.

*Entrance of the French into Madrid,  
December 4th, 1808.*

## No. 73.

# RUPTURE OF THE TREATY OF PRESBURG, AND BATTLES OF ABENSBERG AND ECKMULH.

The Austrians seeing the French forces engaged beyond the Pyrenees, thought they might depart from the conditions of the treaty of Presburg, and adopt hostile measures. On the intelligence of the movements of the Austrian army, the Emperor arranges his affairs, sets off from his head quarters at Valladolid, arrives in Paris, makes arrangements for a new campaign, and departs the 13th of April, to rejoin his army. The two battles of Abensberg and Eckmuhl, gained on the 20th and 22d of April, 1809, took place almost immediately after his arrival.

The medal which commemorates the early events of this campaign, represents, on one side, the portico of the temple of Janus, the same in which the closed door is broken.

UNDERNEATH IS WRITTEN,

*Treaty of Presburg broken by Austria, the  
9th April, 1809.*



On the reverse are two trophies, on each of which a hero leans a hand.

INSCRIPTION ON THE FIELD.

*Abensberg, Eckmuhl.*

DATE.

*Battles of the 20th and 22d of April, 1809.  
40,000 Prisoners.*

No. 74.

**DEPARTURE FROM PARIS.  
ENTRANCE INTO VIENNA.**

The campaigns of 1809 bore the appearance of a march rather than a war. Every station of the army seemed to be marked, and the day of entering Vienna was previously announced. The medal destined to record this extraordinary campaign represents, on one side, the gate St. Martin, through which Napoleon quitted Paris.

ON THE FIELD IS INSCRIBED,

*Gate St. Martin.*

AND UNDERNEATH,

*The Emperor departs from Paris,  
April 13th, 1809.*

On the reverse is the gate of Vienna, through which the French troops entered the capital.

ON THE FIELD IS WRITTEN,

*Gate of Carinthia.*

DATE,

*The Emperor enters Vienna the 13th of May,  
1809.*

No. 75.

## THE FRENCH EAGLES BEYOND THE RAAB.

The army of Italy, commanded by the Viceroy Eugene Beauharnois, after various military events, in which Victory favours the Austrians and the Italians, finally effected a junction with the triumphant army, commanded by the Emperor, on the borders of the Raab. The figure which serves as a type for this medal is from an antique at Vienna; and which, from the attitude, must belong to the age of Trajan. The figure is leaning on an urn, and holds in the right hand a sort of corn measure, from which a few grains escape; an emblem, analogous to the productions of the country through which the Raab runs. On the field is placed the standard of the French empire, with the *Labarum* surmounted by two crowns and an eagle.

DATE,

*The French Eagles beyond the Raab, 1809.*

## No. 76.

**THE BATTLE OF ESSLING AND  
PASSAGE OF THE DANUBE.**

This medal represents one of those great catastrophes which human genius could not foresee. A bridge of wood had been hastily constructed, under the direction of the Austrians. French valour dared to cross it, and became engaged with the enemy before the whole army had passed the river. At this moment a swell of the Danube overthrew the piles of the bridge, already shaken by the motion and weight of the artillery. Half the army was remaining on the left bank of the river, at the very moment their assistance was necessary to sustain those troops which had already engaged hand to hand with the enemy; and which, after considerable loss, were obliged to act on the defensive.

Such is the subject of the medal in which the Danube is personified, as indignant at having been overcome, and as breaking the bridge in anger. On one side is seen a cannon in advance, but delayed by the breaking of the bridge. A French Eagle on each side

of the river, indicates that the army had been accidentally divided.

ON THE FIELD IS WRITTEN,

*Danuvius pontem indignatus.*

DATE,

*Proelium ad Esslingam, 22 Mai, 1809.*

The enemy had mistaken the retrograde movement of the French for a change of position, and not daring to profit by the advantage they had gained, gave the army time to retreat. The works of the bridge were repaired, with the advantages of experience, and, forty-three days afterwards, this same army unhesitatingly crossed the same bridge which had exposed them to total ruin, a mark of the entire confidence of a nation in its chief. This event, as honourable for Napoleon as for those he commanded, is the subject of the reverse of the medal of the battle of Essling; it represents the different regiments of the army crossing the river on the bridge, Victory hovering over them,

WITH THIS INSCRIPTION ON THE FIELD,

*Iterum ibidem.*

DATE,

*Trajectus, 5th July, 1809.*

**BATTLE OF WAGRAM.**

The battle of Wagram followed immediately the passage of the bridge. The bank being feebly defended, the French army had time to form their lines as they crossed the river. The enemy yielded ground during the whole day, and did not halt till they reached the advantageous position of Wagram. At this moment commenced a most dreadful battle, which was even continued in the night; the darkness was so great, that the opposite battalions could not recognize each other: these two great armies awaited in profound silence the approach of day, to reconnoitre their respective positions, ascertain their numbers, and prepare for an attack, not less obstinate than that of the preceding evening. At the moment when the reserve of Austrians advanced to attack the French army, the grandest and finest field of battle was abandoned. On the medal, which represents this event, is, on one side, Victory contested for by two heroes, and finally torn from the German Hercules by the Hercules of France.

DATE,

*Battle of Wagram, 6th July, 1809.*

## No. 78.

**ATTACK OF ANTWERP, AND SO-  
JOURN AT SCHOENBRUNN.**

Alarmed by the success of Napoleon in Austria, England at last determined to assist her allies. By this means she hoped to arrest the rapid march of the French, and oblige them to defend their own territory. A fleet was sent to attack Antwerp, under the idea that, by thus suddenly changing the scene of action, Napoleon would quit Schoenbrunn, renounce his conquests, and be obliged to divide his forces. But a civic army was raised in a few days. The port of Antwerp was closed against the English, and Napoleon remained at Schoenbrunn. The medal in question was struck in allusion to this extraordinary circumstance. It represents, on one side, the city of Antwerp, in a calm and tranquil attitude, leaning his foot on the prow of a ship, holding a pike in one hand, and a caduceus, the emblem of military strength and commerce, in the other. On the field are the arms of the city.

DATE,

*Antwerp attacked by the English, 1809.*

On the reverse is the figure of Jupiter Stator,  
in the attitude of repose, holding his sceptre  
in one hand, and the thunder in the other.

ON THE FIELD IS WRITTEN,

*Jupiter Stator.*

AND UNDERNEATH,

*Napoleon at Schoenbrunn.*



No. 79.

**PEACE OF VIENNA.**

The courage of the French army at Wagram, the patriotic zeal of France during the attack on Antwerp, the confidence and resolution of the chief at Schoenbrunn, decided the signing of the peace of Vienna. The medal which commemorates this event represents, on one side, the head of Napoleon. On the reverse, the figure of a hero setting fire to a pile of broken weapons, and placing the olive on the altar of peace.

DATE,

*Peace of Vienna, 1809.*

No. 80.

**THE RE-UNION OF THE ROMAN  
STATES.**

This re-union was one of the results of the victorious campaign of 1805. The medal designed for the occasion, represents the Tiber, taken from an antique statue of that river. In the back ground is the Capitol, on the summit of which is the Temple of Jupiter, to which the eagle of the god returns.

DATE,

*Aquila redux, 1809.*

## No. 81

**ROME, THE SECOND CAPITAL.**

According to the treaty of Vienna, Rome was declared the second capital of France. The medal which records this fact represents the antique bust of Rome joined to another bust of a female, representing the city of Paris. The first head wears a casque, with a she wolf on the crest; the other holds a ship under sail, an emblem of the arms of Paris.

**INSCRIPTION ON THE FIELD,**

*Rome and Paris, 1809.*

No. 82.

**THE CONQUEST OF ILLYRIA.**

The occupation of Illyria was another result of the treaty of Vienna. A repetition of the antique medal of this country served as a model for that which was to commemorate the above event. It represents a cow looking at a heifer, to which she is giving suck. In the field is a club, to denote that Hercules was adored there.

DATE.

*Conquest of Illyria, 1809.*

## No. 83.

**VISIT OF THE KING OF SAXONY.**

On the return of Napoleon to Paris, his court became the rendezvous of kings, the scene of feasts in honour of peace, and of banquets, where the assemblage of monarchs afforded a magnificent spectacle, till then unknown. The monuments which recalled to memory and consecrated the presence of these sovereigns were medals struck during their visits to the Medal Mint. The one in question represents the King of Saxony, with the following

**INSCRIPTION ON THE FIELD.**

*Frederick Augustus, King of Saxony.*

**ON THE REVERSE.**

*The King of Saxony visited the Medal Mint.*

## No. 84.

VISIT OF THE KING AND QUEEN  
OF BAVARIA.

The note on the preceding medal serves as an explanation to this, with the addition, that the Queen of Bavaria accompanied her husband to France, and visited the Mint with him.

On one side is the figure of this princess, close to that of the king.

## ON THE REVERSE.

*L. L. M. M. (their Majesties) the King and  
Queen of Bavaria visit the Medal Mint,  
February, 1810.*

No. 85.

**VISIT OF THE GRAND DUKE OF  
WURTZBURG.**

The medal which records the visit of the Prince of Wurtzburg was struck in a similar manner. The head of this prince is on one side.

**ON THE REVERSE IS WRITTEN.**

*S. A. I. (His Imperial Highness) Prince  
Ferdinand of Wurtzburg visits the  
Medal Mint, June, 1810.*

## No. 86.

**MARRIAGE OF THE EMPEROR.**

Fortune had appeared to preside at the marriage of Napoleon and Josephine. Hymen and Love seemed united for their happiness, and their union was a succession of joyful days. One thing was wanting to complete their felicity, viz. that of perpetuating the name of Napoleon, and attaching a dynasty to it. The Emperor sacrifices the wishes of his heart to ensure the tranquillity of the state. Josephine, equally generous, foregoes her own interest; and, among the princesses of Europe, whom fortune had permitted the Emperor to select, Maria Louisa of Austria was preferred. The medal in question represents this Princess led to the Altar of Hymen by her husband.

ON THE FIELD OF THIS MEDAL IS

*Napoleon, Emperor and King.*

*Maria Louisa of Austria. 1810.*

On the reverse are the two portraits of Napoleon and Maria Louisa.

This medal was multiplied in various sizes, to be distributed and thrown among the people.



No. 87.

**LOVE CARRYING OFF THE  
THUNDER.**

The peace of Vienna, and Napoleon's marriage with Maria Louisa, caused a complete cessation of war between France and Austria. This gave the idea of the small medal, which represents on one side the heads of Napoleon and Maria Louisa; and, on the other, Love bearing away the thunder.

DATE, 1810.

No. 88.

## ORPHANS OF THE LÉGION OF HONOUR.

It was at this period of happiness, repose, glory, and prosperity, that Napoleon, reflecting on past times, and on the rewards granted beyond the grave to those who had contributed to his triumphs, founded different establishments, where the orphans of every class of the deserted brave, who expired on the field of battle, were to be brought up, educated, and portioned.

This medal was struck to consecrate these honourable institutions. The design chosen for the occasion represents one of the daughters of a gallant soldier sitting near the grave of her father, under the shade of his laurels, holding a book, the type of instruction, and a basket filled with implements of housewifery, the emblem of the liberality which characterized this system of education.

This figure is in the dress of the establishment.

### INSCRIPTION.

*Orphans of the Legion of Honour. 1810.*

## No. 89.

## THE STATUE OF DESAIX.

Desaix, whose talents were valued by Napoleon, as much as his moral virtues were cherished, was remembered by the Emperor whenever military glory, honour, or loyalty were in question. A trophy, superior to what is generally granted to an individual in a monarchy, and which seemed to belong exclusively to the sovereign, was decreed to him. This was a statue in a public square. The above monument, erected in the Place des Victoires at Paris, may be considered as a last effort of the expiring republic; and, as if chance condemned it, the execution of the statue was confided to an old man, who was ten years before he completed it. When it was exhibited, the public exclaimed against its nudity; and the statue, which was not wanting in nobleness of design, was immediately displaced, with the intention of undergoing corrections. It was settled afterwards that the statue should be sent to Cleremont, the native place of the hero. The revolution

of 1815 prevented the execution of this project; and, from the vicissitudes of circumstances, the monument was completely destroyed.

The medal which has preserved the image of this monument, represents on one side the head of the Emperor and King; and, on the other, a warrior covered by a mantle, armed with only a sword, and in the act of taking possession of Upper Egypt, which he conquered.

Upper Egypt is represented by an obelisk, covered with hieroglyphics, and by a colossal head of Isis.

On the field is the French flag, for which he had gained so much renown.

DATE.

*15th of August, 1810.*

No. 90.

**BIRTH OF THE KING OF ROME.**

When the star of Napoleon had not betrayed him, when every thing he did prospered, Heaven granted that the first fruit of his marriage should be the dearest object of his wishes and his hopes, a son. France partook of the joy with which his heart overflowed; and, on the 20th of March, it seemed as if an heir was born in every family to perpetuate its glory.

The medal which records the event represents the figure of a female in an imperial dress, holding an infant, which is caressing her.

ON THE FIELD IS WRITTEN.

*Birth of the King of Rome.*

DATE, 1811.

On the other side is the portrait of the child, who was declared King of Rome immediately after his birth.

ON THE FIELD.

*Napoleon Francis Joseph Charles,  
King of Rome.*

DATE.

20th March, 1811.

## No. 91.

**THE BIRTH OF THE KING OF  
ROME.***Second Series.*

Another medal, relating to the same event, represents on one side the type of the preceding medal; on the reverse, the head of Napoleon close to that of Maria Louisa of Austria; and, on the field,

*Napoleon Francis Joseph Charles, King  
of Rome.*

## No. 92.

## CAPTURE OF WILNA.

After the battle of Wilna, the Emperor reviewed the finest and most brilliant army he had ever commanded: an army more numerous than any that had ever been assembled under one commander.

The medal relating to this occasion, when Napoleon, by the appearance of this army could judge of the extent of his power, represents that monarch giving at the same time a buckler to a Lithuanian and a sword to a Pole, an emblem of what ought to be the object of an expedition destined to consolidate the peace of Europe.

DATE.

*25th of June, 1812.*

No. 93.

**BATTLE OF MOSKOWA.**

This battle took the name of the river Moskowa, of which the passage determined the march on Moskowa. It has the reputation of adding to the glory of the French bravery, and that of having taken redoubts with cavalry. This is represented by a horseman galloping into a redoubt, in order to take the Pieces of cannon which defend it.

**INSCRIPTION.**

*Battle of Moskowa, 7th of September, 1812.*



No. 94.

**ENTRANCE INTO MOSCOW.**

A grand and terrible event, equally fatal to both the belligerent powers.

The reverse of this medal represents the Kremlin, the ancient palace of the Muscovite kings, in the middle of which is planted the French Eagle, and the tri-coloured flag on the church where those kings are crowned.

ON THE FIELD IS INSCRIBED.

*Entrance into Moscow,*

UNDERNEATH.

*14th September, 1812.*

No. 95.

**THE FRENCH EAGLES ON THE  
BORISTHENES.**

Trophies are the history of wars and the glory of nations. The Boristhenes had never seen a French army.

The medal which records the passage over the river, represents the stream personified, in the act of looking at the French Eagle with more admiration than surprise.

**UNDER THE FIGURE.**

*The French Eagle on the Boristhenes, 1812.*

No. 96.

**THE FRENCH EAGLE ON THE  
WOLGA.**

The subject is like that of the preceding medal, with this difference, that the personified river seems, in looking at the standards planted on its banks, to evince as much indignation as grief. To characterize this river more particularly, the head of a sturgeon, a fish that abounds in the Wolga, and the fisheries of which contribute to the riches of the country it waters, is exhibited.

**INSCRIPTION.**

*The French Eagles on the Wolga, 1812.*

No. 97.

**THE GRAND SANHEDRIM.**

To restore to the great family of nations an eternally insulated people, was a philosophic and philanthropic idea, worthy of the great age in which it was conceived. A grant of the entire liberty of a citizen, in the exercise of laws and religion, was perhaps the only method which could tend to the accomplishment of this great object. In furtherance of the plan, the Grand Sanhedrim was assembled; a speech was made, and the motives of the meeting were explained with no less frankness than benevolence. This medal consecrates the event. It represents, on one side, the head of the Emperor Napoleon; on the other, that sovereign restoring to Moses the tables he had given to the people, of whom he had been the legislator.

**INSCRIPTION.**

*Grand Sanhedrim XXX. May, 1804.*

No. 98.

## CANAL OF THE OURCQ.

The glorious epochs of the Roman empire were always consecrated by some splendid monuments, and the colossal ruins of ancient Rome may serve as a history of this great people. Heroes and Emperors consecrated their victories by circusses, baths, aqueducts, &c. The canal of the Ourcq was one of the magnificent specimens of this description at Paris. This little river suspended and continued by tunnels, was destined to water, bathe, and wash the most elevated situations of the city joined by other canals to form a bason for commerce at its junction with the Seine.

The medal which records this, represents on one side the city of Paris sitting on the vessel, the emblem of its arms, holding a cornucopia, that of its commerce. On one side the river Seine bathes her feet, and on the other is the Ourcq standing and raising his arms to empty his urn on the shoulders of the river.

UNDERNEATH IS INSCRIBED.

*Urca parisios deducta,*  
*The Ourcq reaches Paris, 15th August, 1809.*

No. 99.

## THE PRINCESS ELISA.

The bust of this Princess is represented on one side, with the

INSCRIPTION ON THE FIELD.

*Elisa-imp. soror. Lucae-et. populon. D.*

And, on the reverse, a mile stone shaped like those of the Romans in reference to the road which this Princess opened from Lucca to Pisa.

ON THE FIELD.

*Augustae-Conditrici.*

UNDERNEATH.

*Incolae-pagi. Montionis. Elisaei. A.*  
*MDCCCXI.*

N. B. Scarcely had this medal appeared, when events occurred to prevent its distribution. Few were found of the first coinage. The smaller one underwent the same fate, or perhaps never was struck.

No. 100.

**RETREAT OF THE ARMY.**

The burning of Moscow should have been a warning of what was to be feared from a nation capable of such a sacrifice. The prudent retreat of the Russian army, the success of which was seconded by the effects of an enterprise as premature as it was unexpected, became the cause of the misfortunes of the French army which the victories of twenty years had accustomed to brave every thing. This terrible scourge, which by destroying the old army, brought on such fatal reverses, was one of those catastrophes the grandeur and fatality of which eminently belong to history.

As if this army had not been destroyed but by the fortune of war; the medal represents Boreas pressing in his arms the budget, from which issue the gales and northern blasts, and pursuing Mars indignant at yielding to the fury of the elements. Dead horses, dismounted cannons, and a desert country, exhibit the disastrous situation of the army.

**INSCRIPTION.**

*Retreat of the Army, November, 1812.*

No. 101.

**THE MONUMENT OF MOUNT  
CENIS.**

After the misfortunes of the retreat of Moscow, Napoleon declared his losses and his wants to the assembled chambers. Confiding in the talents of their Sovereign, France and Italy raised a new army which was formed as soon as the measure was decided on.

The medal recording the memorable event, represents Mount Cenis, between the Empire and the Kingdom, on the summit of which is placed the Imperial throne.

ON THE FIELD IS INSCRIBED:

*Confidence and strength,*

AND UNDERNEATH.

*In three months France and Italy armed  
twelve hundred thousand men for the  
defence of the Empire.*

1813.



## No. 102.

**BATTLE OF LUTZEN.**

Patriotic zeal and military ardour had created a new army, but neither the one nor the other could replace the horses which had been lost in the retreat from Moscow. The infantry promised to supply the place of cavalry, they resisted the attack of the united Russian and Prussian horse, and victory crowned their efforts in the field of Lutzen. On the medal recording the battle, is represented on one side, a bust of the Emperor in a general's uniform, on the reverse, a Cossack and a Prussian horse soldier are flying from the battalions of the French infantry.

**INSCRIPTION.**

*Battle of Lutzen, 2d of May, 1813.*

No. 103.

**BATTLE OF WURTCHEN.**

This victory gained by the invincible courage of the French infantry is represented on this medal, on one side by the figure of the Sovereign in a military dress, on the reverse by a group of infantry muskets, and a bundle of flags surmounted with the imperial standard with the letter N on the *labarum*, round this bundle are scattered broken weapons of every description.

THE INSCRIPTION ON THE FIELD IS

*The French Infantry.*

UNDERNEATH.

*Battle of Wurtchen, 21st May, 1813.*

## No. 104

**THE EMPRESS MARIA LOUISA.**

Five medals of small dimensions were destined to perpetuate the images of the Princesses of the family of Napoleon. The first represents the head of the Empress Maria Louisa. On the reverse, is an artist striking medals, surmounted by the irradiated cypher of the Princess.

## INSCRIPTION,

*The Empress Maria Louisa honoured the  
Medal Mint with her presence, 1813.*

No. 105.

**THE PRINCESS ELISA.**

The second medal represents on one side the head of the Princess Elisa, the grand Duchess of Tuscany. On the reverse, is a road personified in the ancient manner, that is to say, by a woman sitting on the ground, leaning her arm on a wheel, the emblem which records the road made by this Princess from Lucca to Pisa.

The die of this medal exists, but no proofs have been taken, perhaps it was not finished till the events of 1815

## No. 106.

**THE PRINCESS PAULINA.**

The third medal represents the Princess Paulina, second sister of the Emperor. Her cypher is placed above the bust, and the Greek legend,

ΠΑΤΑΙΝΑΣΕΒΑΣΤΟΥ

*(Paulina, sister of the Emperor).*

On the reverse the three graces.

**THE INSCRIPTION ON THE FIELD.**

ΗΜΑΝ ΚΑΛΗ ΒΑΣΝΕΤΕ

*(May she always reign over us).*

No. 107.

**THE PRINCESS CAROLINE.**

On the fourth medal, one side bears the head of Caroline, the third sister of Napoleon, dressed in the costume of the ancients. On the field, are a rose and a branch of myrtle, with the

INSCRIPTION.

ΒΑΣΙΛΙΣΣΑ-ΚΑΡΟΛΙΝΗ.

*(Queen Caroline.)*

And, on the reverse, victory crowning a bull with a human head, an antique type of the Neapolitan medals.

ON THE EXERGUE IS

ΝΕΟΝΟΛΙΤΑΝ.

*(Naples).*

## No. 108.

**THE PRINCESS HORTENSIA.**

The fifth medal presents the features of the Princess Hortensia, the adopted daughter of Napoleon, and the Empress Josephine; also the wife of Louis Napoleon, brother of the Emperor, and King of Holland.

THE INSCRIPTION ON THE FIELD IS

ΟΡΘΗΣΙΑ ΒΑΣΙΛΙΣΣΑ!

*(Queen Hortensia).*

On the reverse, are the attributes of letters and arts, emblems of the taste and talents of this Princess.

## No. 109.

**THE DEPARTURE.**

The evening preceding the day on which the Emperor was to join his army, he harangued the National Guard which were assembled in the Palace of the Thuilleries, and in his speech, consigned the Empress and his Son to their loyalty.

The persons who were present, the importance of the ceremony, the tears of feeling, mingled with the enthusiasm of the oaths of fidelity of the National Guards, rendered this scene as touching as it was grand. The medal represents one side, the head of the Emperor, and on the other, Napoleon in an ancient military costume, with one hand placing his son, yet a child, who appears to leave him with regret, in the arms of a figure representing the city of Paris; and with the other, recommending to her care, the Empress, his wife.

**INSCRIPTION.**

*Departure of the Emperor, January, 1814.*



No. 110.

**BATTLE OF CHAMPAUBERT.**

A brilliant action, in which, by wise arrangement, notwithstanding a disparity in number, the allies, that is to say the Russians and Prussians, were completely beaten; and where a number of prisoners were made, without the French army being at all injured.

The medal describing this glorious feat of arms represents, on one side, the head of Napoleon, Emperor and King; on the reverse, an herculean figure, contending against three adversaries, and defending himself against two, while he crushes the third under his feet.

**INSCRIPTION UNDERNEATH.**

*The Battle of Champaubert, 10th February,  
1814.*

## No. 111.

**THE BATTLE OF MONTEREAU.**

The Emperor having learned that the allies had taken possession of Montereau, sent troops to regain this position, and transported himself thither with so much rapidity, that the bridge was gained. The allies, thrown into confusion by this precipitate movement, left their prisoners, and owed their safety to flight.

The medal celebrating this event represents, on one side, the head of the Sovereign, with the

## INSCRIPTION.

*Napoleon, Emperor and King.*

And, on the reverse, a figure holding thunder, in a car drawn by winged horses, who cross the bridge full gallop. Behind the figure are seen the prisoners which have been made. In the distance, the enemy are flying in disorder.

## UNDERNEATH IS INSCRIBED.

*The Battle of Montereau, February, 1814.*

No. 112.

FEBRUARY, 1814.

The false manœuvres of Prussia, the victories of Bohemia, the bravery displayed at Leipsick, and the murderous glory of Hainault were equivalent to as many defeats. The Rhine had been crossed by the allies, who had become the members of an immense coalition. France was abandoned by fortune, and her territories invaded, but neither the courage nor the energy of her chief were shaken. In the campaign of 1814, Napoleon employed every resource suggested by military talent. He resisted numbers. He even dared, with an exhausted army, to attack the united forces of Europe, which were rendered more formidable by a fallacious diplomacy.

The medal designed to transmit the recollection of his efforts in so arduous a juncture, represents, on one side, the head of the sovereign, with the

INSCRIPTION.

*Napoleon, Emperor and King.*

And, on the other, the Imperial Eagle leaning on his thunder, and resuming the pride of

his former attitude. The two fishes placed in the field indicate that many great actions and generous efforts took place in the month of February. A victory, holding a crown, explains that advantages are ever uncertain.

DATE.

*February, 1814.*

No. 113.

**ADVERSE FORTUNE.**

The fortune of Napoleon seemed to abandon him at this period. The campaign, so glorious from his talents, exhibited nothing more than his courage in resisting misfortunes.

The month of March produced as many fatal events to France as the month of February had awakened hopes. The boldest combinations were formed, and France was inundated with all the troops of Europe united against her. This is the subject of the medal, which represents, on one side, Fortune on a vessel, which she causes to turn round by altering the direction in which she had herself proceeded before; to characterize Fortune still more in this situation, her broken wheel lies on the field.

**INSCRIPTION.**

*Adverse Fortune. March, 1814.*

On the reverse is a Cossack seizing a young female, whose mother endeavours to defend her, while she holds a still younger victim of

military violence in her arms. To complete this picture of the disasters incident to war, a dead bull is placed on one side of the field, and, on the other, a cottage in flames.

UNDERNEATH IS INSCRIBED.

*The Miseries of War. March, 1814.*

N. B. This medal has also been struck with the head of Napoleon.

No. 114.

**THE ABDICATION.**

On one side is the head of Napoleon, in a general's dress. On the reverse, standing at a table, he signs the Act of Abdication, Discord behind him, holding a torch, tries to stay his hand; he repulses her, and signs.

**INSCRIPTION.**

*The Emperor Napoleon abdicates.*

*March, 1814.*

## No. 115.

**THE IMPERIAL GUARD.**

At the time of his departure for Fontainebleau, Napoleon wished to take leave of his guard. The affection of this regiment, and the recollection of glory, produced the historical and affecting scenes described in the medal. On one side, Napoleon is seen in a travelling dress; an ensign of the guard, overwhelmed with grief, presents the colours without daring to look at his general. Napoleon, turning away his head, with his right arm presses the flag to his heart, and, with the other, motions away with tenderness the ensign. On the reverse, the same soldiers of the guard, after having torn the flags, divided the fragments of the eagles, and burnt the ensigns, divided the ashes, and, in the enthusiasm of their regret, mingled them with wine, and drank them.

## INSCRIPTION.

*April, 1814.*



No. 116.

**SOJOURN IN THE ISLAND OF  
ELBA.**

On one side is the head of Napoleon ; on the reverse, Fortune sitting on a metallic rock, analogous to the nature of those of the island of Elba ; by her side is a reposing eagle. In the back ground the sea is perceived. Round the medal are the signs of the Zodiac ; a star indicates that of the fishes, and Fortune is looking towards them. Various emblems represent the sojourn of Napoleon in the island, and the month of February, when he departed.

ON THE FIELD IS WRITTEN.

*Sojourn at Elba, 1814—1815.*

No. 117.

# THE RETURN.

The explanation of this medal is as simple as the fact is historical. It represents the embarkation of Napoleon, and the view of every station between the gulph of Juan and Paris. He presents himself, the people hold out their arms to him, and the soldier his weapons.

ON ONE SIDE, UNDERNEATH, IS WRITTEN.

*26th February, 1815.*

AND ON THE OTHER.

*The return of the Emperor, March 1815.*

No. 118.

## THE CHAMP DE MAI.

This represents the crowned head of Napoleon,

WITH THE INSCRIPTION.

*Napoleon, Emperor and King.*

And, on the reverse, are four heads, representing Clovis, Pepin, Hugues Capet, and Napoleon, chiefs of the four Dynasties of France.

UNDERNEATH IS INSCRIBED.

*Champ de Mai.*

An inscription which recalls these ancient assemblies of the nation, in which were consecrated and sanctioned all the great events of the monarchy. To each chief of a Dynasty is annexed the epoch of his election.

*Clovis, 496. Pepin, 752. Hugues Capet, 987,  
Napoleon, 1815.*

No. 119.

# ASSEMBLY OF THE CHAMP DE MAI.

At this assembly the nation took an oath to maintain the constitution, called the Additional Act. This forms the subject of the medal; representing, on one side, a crowned head,

WITH THE INSCRIPTION.

*Napoleon, Emperor and King.*

On the reverse is the figure of Napoleon, in a military dress, with the Imperial Toga, holding in his left hand the sceptre, extending the right over an altar, and receiving the oaths of two figures representing the Senate and the People.

ON THE ALTAR IS WRITTEN.

*The French Constitution.*

On the pedestal is a triumphant eagle.

UNDERNEATH.

1815.

## No. 120.

**BATTLE OF MONT SAINT JEAN.**

This disastrous battle was the most fatal epoch in the life of Napoleon. The medal recording the dreadful event represents, on one side, the head of the Emperor; and, on the reverse, all the paraphernalia of war heaped together and broken; an overthrown laurel still hangs over them. Fortune flies, taking with her the palm of victory.

**INSCRIPTION.**

*Battle of Mont Saint Jean.*

*18th June, 1815.*

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Here ends the collection of medals, proposed and accepted by the government; the following have been ordered by constituted bodies and individuals, for the continuation of the history of the hero.

No. 121.

**NAPOLEON GIVES HIS SON TO  
FRANCE.**

At the second abdication of Napoleon, he made the following declaration to the nation.

*“ Paris, the 22d of June.*

**“ DECLARATION TO THE FRENCH  
PEOPLE.**

**“ FRENCHMEN,**

“ In beginning a war to sustain national independence, I relied on the re-union of every effort and of every wish, and on the concurrence of all the national authorities. I had a right to expect success, and I had braved the declarations of every adverse power.

“ Circumstances appear altered. I offer myself as a sacrifice to the hatred of the enemies of France; may they be sincere in their declarations, and be satisfied with my person. My political career is terminated, and I proclaim my son by the title of Napoleon II. Emperor of the French.

" The present ministers will compose the provisional government. The interest I feel for my son, induces me to solicit them to organize a law for a regency without delay.

" Be unanimous in your efforts for the public welfare, and for continuing an independent nation.

(Signed)

" NAPOLEON."

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The medal for this event represents, on one side, the head of Napoleon the II.; and, on the reverse, France receiving him from the hands of his father.

UNDERNEATH IS INSCRIBED.

*Napoleon gives his Son to France. June, 1815.*

N. B. This medal has also been struck with the head of Napoleon.

No. 122.

**BATTLE OF MILLESIMO.**

After the battle of Montenotte, of which the Austrians could not foresee the issue, the allied troops were dispersed; and, without a plan, were rejoined, attacked, and beaten at Millesimo and Dego. The medal commemorating this event represents, on one side, Hercules fighting the hydra; at his feet is the torch of war overthrown.

ON THE FIELD IS WRITTEN.

*Battles of Millesimo and Dego.*

ON THE REVERSE IS INSCRIBED.

*The French People to the Army of Italy.*

AND ROUND THE MEDAL IS

*The Law of the 6th of Floreal, 4th Year of the Republic.*

This medal was struck at Milan.



## No. 123.

**THE BATTLE OF CASTIGLIONE.**

The Cisalpine republic consecrated the battle of Castiglione by a medal, representing, on one side, three combatants, one of whom is already vanquished and overthrown, while the conqueror is seizing and disarming the second. In the back ground is seen flying cavalry.

THE INSCRIPTION ON THE FIELD IS

*Battle of Castiglione. Battle of Peschiera.*

On the reverse is a crown of laurel and two trumpets, with the

INSCRIPTION ON THE FIELD.

*To the Army of Italy.*

*Law of the 27th Thermidor, 4th Year of the Republic.*

## No. 124.

**THE REDUCTION OF MANTUA.**

While a medal was struck at Paris, to record the reduction of Mantua, the Cisalpine republic engraved one on the same subject, representing the city of Mantua placing its capitulation in the hands of a hero. In the back ground is the aqueduct which crosses the marshes surrounding the town. On the reverse, a laurel crown and a thunder bolt, with this

## INSCRIPTION ON THE FIELD.

*To the victorious Italian Army.*

*Decreed the 24th Pluviose, 5th Year of the Republic. (11th February, 1797.)*

## No. 125.

**THE PASSAGE OF TAGLIAMENTO.**

During the brilliant and celebrated campaign of Italy, in the year 1797, after the battle of Castiglione and the reduction of Mantua, the Austrian army was entrenched behind the Tagliamento. The French crossed this torrent in the sight and under the grape shot of the enemy, and forced the intrenchments. The capture of Trieste was the result of this bold enterprize.

The medal recording the event represents, on one side, the river Tagliamento placed between two armies, in the attitude of defending the Austrians against the vehemence of the French.

**INSCRIPTION.**

*Passage over the Tagliamento. Capture of Trieste.*

On the reverse is a crown of laurel, on which is written,

*To the Army of Italy.*

And on the field, round the cordon of the medal,

*Decreed the 15th Germinal, 5th Year of the Republic (April 4th, 1797).*

## No. 126.

**TREATY OF CAMPO FORMIO.**

After the peace of Tolintedo, the treaty of Campo Formio and the arrival of the specimens of art, which had been one of the conditions of that treaty, Duvivier, a medal engraver, presented the institution with a medal, commemorating the arrival at Paris of these glorious trophies of victory. It represents, on one side, the head of Napoleon in a general's uniform, with the following

**INSCRIPTION ON THE FIELD.**

*Bonaparte, General in Chief of the French  
Army in Italy.*

**UNDERNEATH.**

*Presented to the National Institution by  
B. Duvivier, Paris.*

On the reverse is the General, in a warlike costume, mounted on a charger at full speed, bringing back the olive of peace, accompanied by Minerva and Justice, followed by

Victory, who crowns him, and is carrying the statue of Apollo.

THE INSCRIPTION ON THE FIELD IS

*Arts and Sciences grateful. (1798.)*  
*Peace signed Year VI. of the French Republic.*

## No. 127.

**COLUMN OF THE DEPARTMENTS.**

In the eighth year of the Republic, government projected the elevation of a column in the *Place Vendôme*, and another in the *Place de la Paix*. The first stones of these columns were laid by the minister and the chiefs of the departments. The medal annexed was struck to be placed under the column of the department in the *Place Vendôme*. It represents, on one side, the heads of the three Consuls, with the

**INSCRIPTION ON THE FIELD.**

*Bonaparte, 1st Consul. Cambaceres, 2d Consul.  
Le Brun, 3d Consul.*

**UNDERNEATH.**

*Constitution of the French Republic, 8th Year.*

On the reverse, the inscription round the medal is

*War of Liberty.*

*The Department of the Seine to its Brave.*

## IN THE MIDDLE.

*Column of the Department,  
Lucien Bonaparte being Minister of the  
Interior.*

*N. Th. B. Frochot, Prefect of the Department  
of the Seine, laid the first Stone, the  
25 Messidor, 8th Year,  
Eleven Years after the 14th of July, 1789.*

No. 128.

**NATIONAL COLUMN.**

In the same year (VIII.) was laid the first stone of the National Column, when the annexed medal was struck on the occasion; representing, on one side, the head of Napoleon alone, with the

INSCRIPTION ON THE FIELD,

*Bonaparte, 1st Consul.*

AND UNDERNEATH.

*Cambaceres, 2d Consul. Le Brun, 3d Consul  
of the French Republic.*

On the reverse is the inscription round the edge of the medal.

*The French People to their Defenders.*

AND ON THE FIELD

*The first Stone of the National Column was  
laid by Lucien Bonaparte, Minister of the  
Interior, 25 Messidor, 8th Year.  
14th July, 1800.*



No. 122.

**QUAI DESAIX.**

The remembrance of Desaix continually occurred to the recollection of Napoleon, whenever any circumstance could afford a new illustration. He gave the name of Desaix to a new quai, with which he ornamented the city of Paris.

The medal relating to this occasion, and which was designed to be placed under the foundation stone, has two inscriptions, which record the date of the medal, the motive, and the names of the superior acting magistrates of the period.

No. 130.

## HONOURS BESTOWED ON TURENNE.

The body of Turenne having no monument, the first Consul erected a tomb to his memory, in the church of the Invalids.

The annexed medal, which records the removal of the body of this hero, represents, on one side, the bust of the Prince in a cuirass.

ON THE FIELD IS INSCRIBED.

*Honours bestowed on Turenne by the Government.*

UNDERNEATH.

*His Glory belongs to the French People.*

On the reverse, this simple inscription.

*Removal of the Body of Turenne to the Temple  
of Mars, by Order of the 1st Consul,  
Bonaparte,*

*The Fifth Complimentary Day, Year VIII.  
First of the Consulate.*

*Lucien Bonaparte, Minister of the Interior.*

No. 131.

## ENTERTAINMENT GIVEN BY THE CITY OF PARIS.

The Emperor on his return from his second German campaign, accepted an invitation to a fete at the Hotel de Ville, when a medal was presented to him. The Emperor on his throne holding a sceptre surmounted by an eagle, is received by the town of Paris wearing on her head the laurel crown. Behind her is the characteristic ship. On the field is a star, with the

INSCRIPTION.

*Tutela Praesens.*

UNDERNEATH.

*Epulum Sollemne imperatoris in curia  
urbana. frim. A. XIII.*

On the other side is the head of the Emperor, with the

INSCRIPTION.

*Neapolio Imperator.*

No. 132.

## RE-ESTABLISHMENT OF PUBLIC WORSHIP.

The first care of the Emperor when he was placed at the head of the government, was to re-establish a form of worship. The medal commemorative of this event, represents on one side the head of Napoleon, with the

INSCRIPTION ON THE FIELD.

*Napoleon Bonaparte, 1st Consul.*

On the reverse is Justice, under the protection of the victorious army, raising Religion sitting on ruins. The cross and the gospel are at her side. In the back ground is the church of Notre Dame.

THE INSCRIPTION ON THE FIELD IS

*Re-establishment of Public Worship.*

UNDERNEATH.

*The 18th of Germinal, VIIIth Year.*

## No. 139.

DEPUTATION OF THE MAYORS  
OF PARIS TO SOHOENBRUNN.

In 1805, after the first entry into Vienna, the city of Paris sent a deputation to compliment the Emperor on the success of his arms, and struck a medal in memory of this circumstance. It represents, on one side, the head of the Emperor standing on an eminence, in a heroic military dress, with a crown of laurel, and holding in one hand the olive of peace; behind him is one of his generals, below is the Seine seated, leaning on an urn; before him are two deputies in obsequious attitudes, complimenting the Emperor.

## INSCRIPTION ON THE FIELD.

*Pannonia Subacta.*

## AND UNDERNEATH,

*Aediles. Paris. imp. Neapolioni. a. Victoria  
reduci. in. suburbano. Caesarum grates:  
agunt. pr. id. December, 1805.*

On the reverse is a winged Fame holding the trumpet of victory, and walking over a trophy of overthrown arms.

INSCRIPTION ON THE FIELD.

*De Germanis.*

UNDERNEATH.

*Primitiae. belli. Arma. et Signa. Militaria  
e. Manubiis. Virtingens Civitati. Donata  
VI. id. Oct. 1805.*

## No. 134.

**FUNERAL POMP OF THE DUKE  
OF MONTEBELLO.**

The Emperor Napoleon, wishing to add a monument to the funeral splendour of the Marshal Montebello, which should prove the esteem and attachment he felt towards that general, caused a medal to be struck, on which is seen, on one side, the head of Napoleon, with the

**INSCRIPTION.**

*Neapolio Imperator.*

On the reverse, an inscription explains the monument.

## No. 135.

**BAPTISM OF THE KING OF ROME.**

At the time of the baptism of the King of Rome, in the church of Notre Dame, the Emperor took his child in his arms, and presented him to the people, devoting him to them. The good cities of his empire took advantage of this circumstance and made it the subject of a medal, as a testimony of their love and devotion. It represents, on one side, the figure of the Emperor in a French costume, with the crown and imperial mantle, presenting his son, and raising him in his arms. On the right and behind him is the throne. On the second plan is a baptismal font, on which are placed a vase, a laurel tree, and the box containing the consecrated wafer; beneath is a gospel.

**INSCRIPTION.**

*Baptism of the King of Rome, 1811.*

On the reverse, fifty mural crowns, representing the fifty cities of the empire, with the name of each town in the crown.

**THE INSCRIPTION IN THE CENTRE IS**

*The Cities of the Empire to the Emperor.*



## No. 136.

# FOUNDATION OF THE SCHOOL OF ARTS AT ROME.

The Emperor re-established the School of Arts at Rome, in 1803. He also increased the number of artists, improved the rules, and added the arts of music and engraving on copper-plate and on medals to those of painting and sculpture, which had already been patronized by the establishment. The medal in question was struck at Rome. It represents, on one side, Napoleon in his imperial robes, sitting on his throne, and bestowing a crown. On the reverse is a head of Minerva, between two laurel branches, with the emblems of painting, sculpture, architecture, music, engraving with the burine and on medals.

## INSCRIPTION ON THE FIELD.

*French School of the Arts at Rome,  
Re-established and augmented by Napoleon,  
1803.*

No. 137.

**THE LAST MEDAL IN THE  
COLLECTION.**

On one side is the head of Napoleon, not  
crowned; and, on the field, this sole

**INSCRIPTION.**

*Napoleon.\**

On the reverse, that of Hannibal.

**ON THE FIELD IS WRITTEN.**

*Hannibal.*

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\* Stat nominis umbra!

**FINIS.**



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\* There are four different sizes of this medal.

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\* There are four sizes of this medal.

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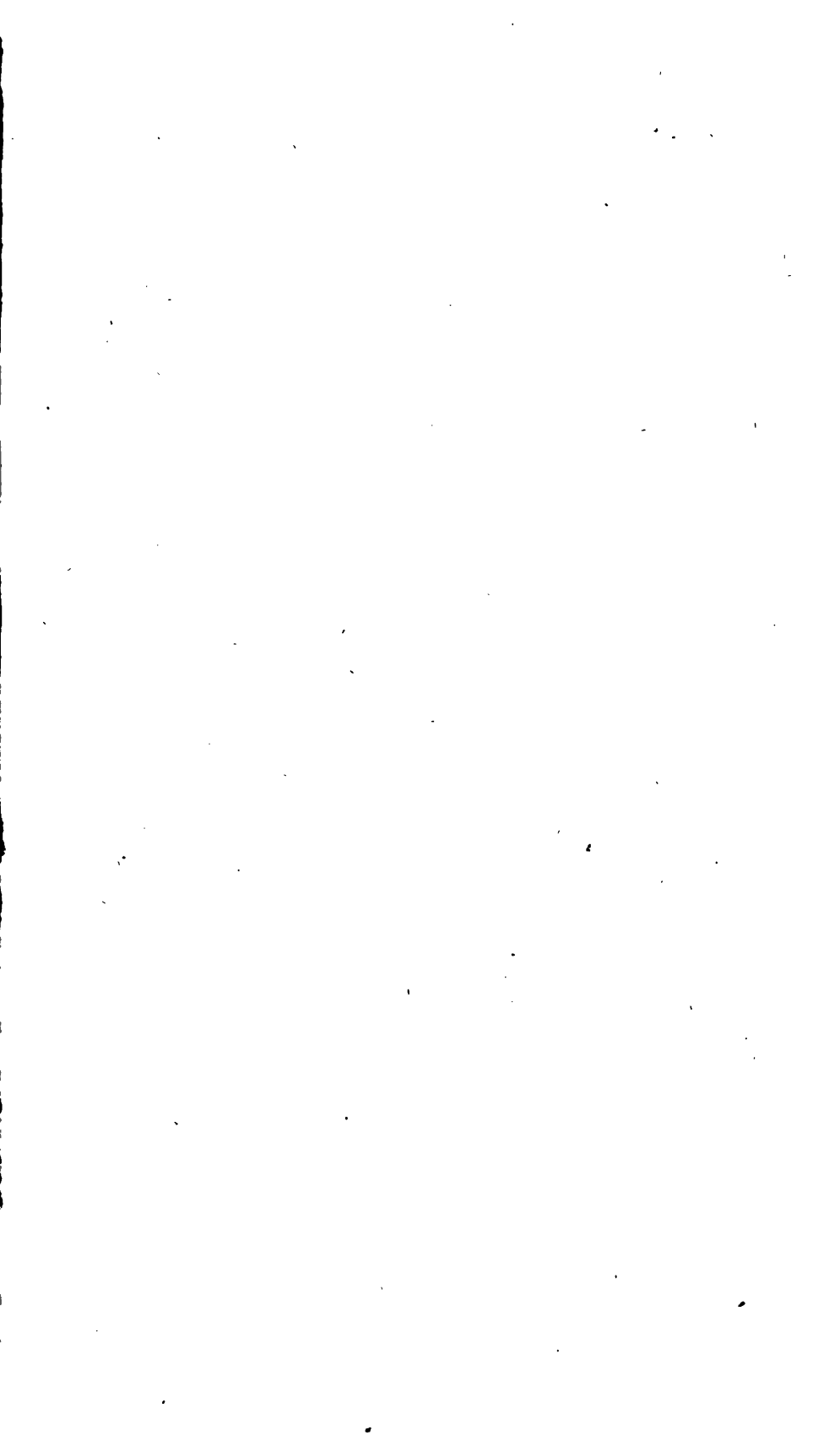
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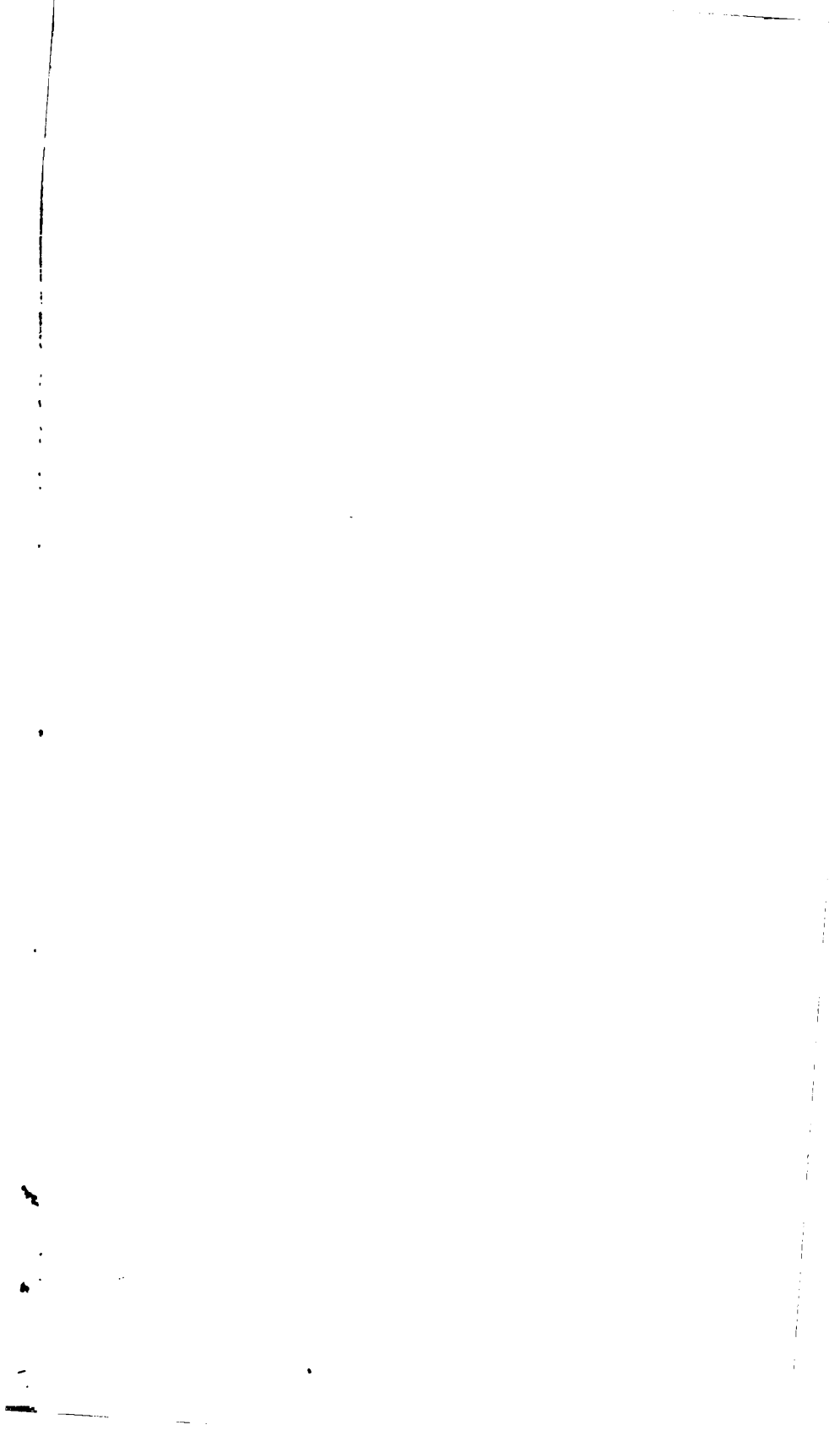
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